Comics Buyer's Guide

#1238
August 8, 1997
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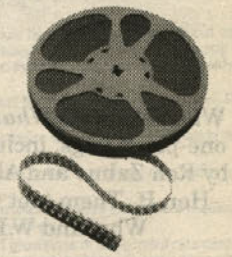

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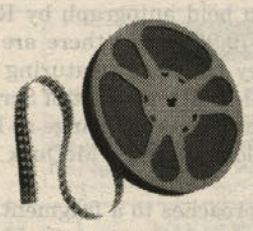

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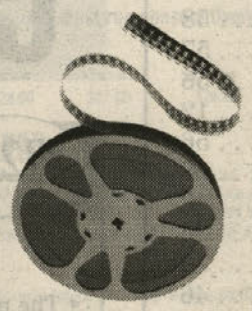

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This week in CBG

On the cover:

When Marvel's *What If?* had its first comedy issue (#34, Aug 82), a number of one-panel gags, including the one above written by Mark Gruenwald with art by Ron Zalme and Al Milgrom, appeared. This week, we have articles on Him, Her, It, Them (not the kids above, but a different group altogether), Doctor Who, and W.H.O. And what set this whole issue in motion? Shi.

By the way, you'll be tested on this material.

Pages 28, 32, 38, 50, 52, and 54

Will Eisner at 80

Ron Goulart joined the crowd of friends and fans who gathered to honor Will Eisner at New York City's Cooper Union art school.

Page 55

But I Digress by Peter David 78
Peter visits some Men in Black.
Law is a Ass by Bob Ingersoll 22
Bob uses some information he once heard about She-Hulk.
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Mark had massive deadlines — what did he do? He went to Disneyland!
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Editorial

By Maggie Thompson

Pursuing last week's editorial discussion of fragmentation of the market, I note a project and a sales approach that have already targeted the challenge that that fragmentation presents.

At the Heroes Con in Charlotte, *Apathy Kat* creator Harold Buchholz [1325 White Marlin Lane, Virginia Beach, VA 23464, phone (757) 467-0763] handed me two sheets of information addressed to publishers. One sheet announced, "Ultra-short run comic-book printing is now available!" The other said, "Now you can afford to print your comic books in paperback!"

Buchholz told me that he had arranged with printers a set-up in which print runs as low as 50 could be accommodated for all-ages black-and-white material of comics-page dimensions with full-color covers. A 24-page comic book with a print run of 50 would cost $149.50; a 32-page comic book with a similar print run would cost $165; a 48-page comic book with a similar print run would cost $186.

Moreover — and this is what he showed me, with a trade paperback of *Apathy Kat* — "perfect-bound" trade paperbacks with full-color covers and black-and-white interiors cost the following amounts for a 50-copy print run: 64 pages at $187.50; 80 pages at $209; 96 pages at $237; 128 pages at $279, and 152 pages at $298. Nor did it *look* "cheap."

When I mentioned this to an assortment of smaller publishers, all were enthusiastic. Moreover, I began to think of how this plan could apply to a couple of small, fannish publishing projects I'd been considering: booklets of interest to as few as 50 people. (This is *not* intended to tantalize; you almost certainly wouldn't be interested.) Think of the applications: You could tailor personal projects to specific audiences, test markets, protect copyright by publishing and distributing material, and demonstrate to a larger publisher how your completed project would look.

And if Harold could set up this sort of arrangement, others might be able to set up similar arrangements in their own areas.

Another approach was announced recently by Bruce Hamilton [PO Box 2079, Prescott, AZ 86302, phone (520) 776-1300]. He'll be releasing an assortment of editions of Don Rosa's complete *The Life and Times of Scrooge McDuck*. This is the 12-part serial which ran in *Uncle Scrooge* #285-296. Hamilton's information says, "All 220 pages of this Eisner Award-winning narrative have been collected into one 8.5x11˝ hardbound collection of 1000 hand-numbered collector books, each individualized with a bold autograph by Rosa and other available options." The signed book starts at $79.95 — but there are a wide variety of options including the addition of *Walt Disney Giant* #1 (featuring a story not included in the collection), an original Rosa pencil-sketch portrait of Scrooge, a signed print, a full-color original drawing ... You get the idea. Prices range as high as $306 — but for that you get the signed book, two full-color full-figure McDuck originals, the signed print, and the *Walt Disney Giant*.

Two approaches to a fragmenting market signal ways to keep comic-book publishing possible — and, yes, profitable. And, as I think we're all aware, the field needs ongoing publisher successes to bring readers the variety of entertainment we've come to expect.

Coming up in CBG

#1239 Aug. 15

Spawn
features
• The movie — and what comes next
• *Tabletalk*
Ships July 29

#1240 Aug. 22

Star Trek
features
• A look at the franchise's 30 years of comics from Gold Key, Marvel, and DC
Ships Aug. 5

#1241 Aug. 29

Genesis
features
• DC's four-part mini-series
• Part two of the DC Price Guide
Ships Aug. 12

#1242 Sep. 5

Sitcomics
features
• Munsters comics, old and new
• Mr. Silver Age on Bob Hope and Jerry Lewis in comics
Ships Aug. 19

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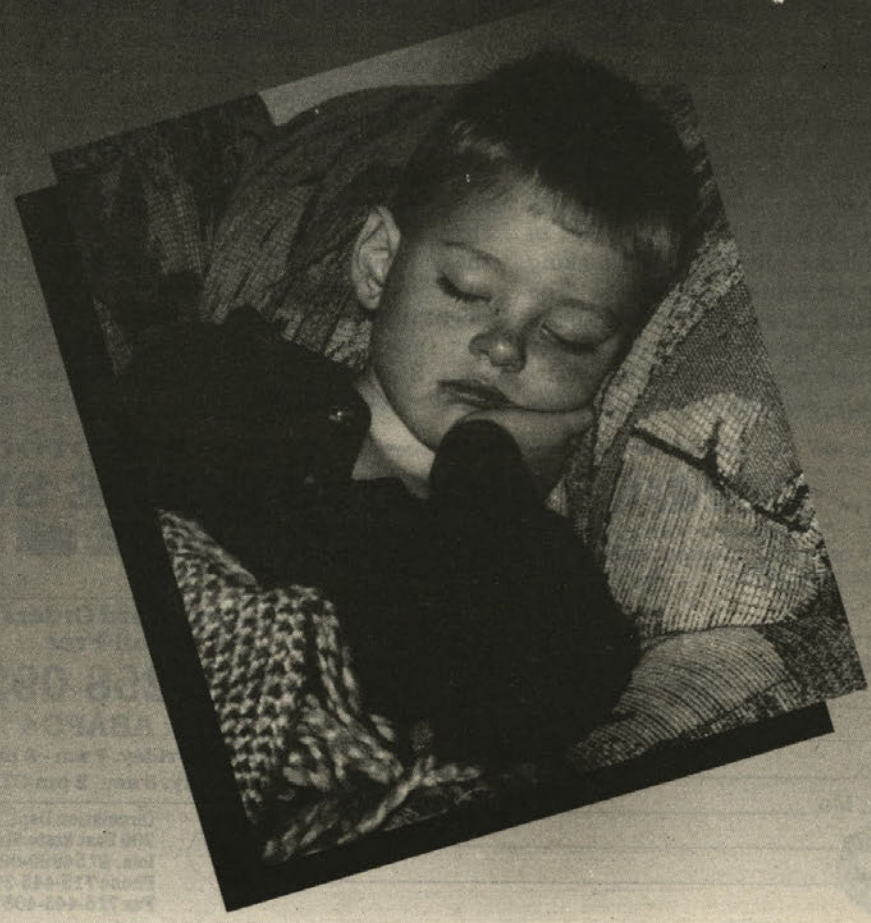

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Video stores replace comics shops as target of Oklahoma City watchdog group

Names that will be familiar to those who followed the Oklahoma City obscenity prosecution of Planet Comics are in the news again. Oklahomans for Children and Families (OCAF), the group that complained to police about the presence of "obscene" comic books in local comics shops, is now behind a police raid on city libraries, video-rental stores, and private Oklahoma City homes to seize videotape copies of the Oscar-winning German film *The Tin Drum*.

The Video Software Dealers Association has filed a federal class-action suit against Oklahoma City on behalf of the video stores that owned the tapes confiscated by police. Prominent in the list of defendants in the suit is Officer Britt High, who oversaw the confiscation of comic books from Planet Comics in 1995.

At issue once again is the contention by Oklahoma City Police that the depiction of an apparent child in a sexually intimate context is an example of child pornography.

In the Planet Comics case, a scene in Frank Thorne's black-and-white comic book *The Devil's Angel* #2 depicting sexual acts performed by a young demon-spawn was cited by police as an instance of child pornography. The charge was later dropped, though the store was prosecuted on other obscenity charges.

The Tin Drum is a 1979 film adaptation of Gunter Grass' novel about a boy born in Nazi Germany with a fully developed adult mind who protests the actions of adults by willing himself to stop growing. In the offending scene, therefore, the boy appears to be much younger than he is. The scene, of less than a minute's duration, shows the boy looking with apparent lust at a teen-age housemaid, then cuts to a shot of the maid pushing the boy away, rebuffing what has been interpreted as an attempt at oral sex.

As in *The Devil's Angel*, the presence of magic in the story's context complicates the state law's attempt to define the parameters of what constitutes child pornography.

Oklahoma County District Judge Richard Freeman was apparently not shown the story's context when he issued his advisory ruling that the film contained child pornography. He was quoted in the July 3 *Oklahoma Gazette* as saying police showed him only a video clip of the scene in question at the time he issued his ruling. That scene was sufficient evidence of child pornography, he was quoted as saying, since it showed a person portraying a minor engaging in a sexual act.

According the police report filed by High, OCAF Executive Director Bob Anderson filed a complaint with police about the presence of child pornorgraphy in *The Tin Drum* and provided police with copies of the movie checked out from the library and a local video store. Police made a clip of the relevant scene and approached Freeman for an advisory ruling. When Freeman ruled that the clip fit the state law's definition of child pornography, police took it as authorization to confiscate copies of the film from libraries, video stores, and even the homes of customers who had rented *The Tin Drum*.

The Federal Video Protection Act requires police to obtain a warrant in order to view video store records. While police spokespersons told local papers the records and the confiscated videotapes had been provided to police voluntarily, the suit filed by the Video Software Dealers Association alleges that store owners were threatened with felony prosecution if they did not surrender the tapes and identify customers who had rented the tapes.

The June 30 *USA Today* reported the American Civil Liberties Union has received complaints from video renters who say police came to their homes and threatened them with felony charges for possession of child pornography if they did not give up the movie. The ACLU has filed a free-speech suit against Oklahoma City officials. The ACLU was also involved in the defense of Planet Comics.

Local papers have reported that waiting lists to view *The Tin Drum* have formed at libraries and video stores in areas surrounding Oklahoma City. Eighteen years after the film's release, Oklahoma City authorities have given it what even the Oscar Awards could not: a wide audience in Oklahoma.

Burglars raid game convention dealers room

Burglars broke into the dealers room of the Hexacon Wargame convention in Tempe, Ariz., the night of July 11 and made off with approximately $30,000 worth of cards for Magic: The Gathering and other popular trading-card games, according to an advisory from Game Manufacturer's Association President Rick Loomis.

"If someone comes to you in the near future with a huge amount of sealed boxes of cards that he is willing to sell for less than the wholesale cost, please make sure he has a legitimate right to them, and if not, please consider making a report to the police," Loomis said. "The problem with Magic cards (and others) that we didn't have in the game industry before is that they are so easily converted into cash. Security at conventions is much more important than it has ever been before.

"If you go to conventions, and if you take along valuable cards, don't forget to find out from the convention just how secure they are and make sure you know (in writing) who is responsible if there is a big loss. Also don't forget to check your insurance policy to see whether you are covered for an off-site theft. In this particular case, the room was locked and the building was locked. Seriously consider not leaving a lot of valuable merchandise in the dealers room and/or ask the convention staff for extra security."

Anyone who has information that might help investigators is asked to contact Detective Mark Charest of the Arizona State University Police Department at (602) 965-6050.

Dilbert contest: Make fun of your boss and get a month's pay

Wizards of the Coast offers participants in its Words of Wisdom Contest an opportunity to ridicule their boss and get a bonus of a month's pay.

The game manufacturer is promoting Corporate Shuffle, its new card game based on characters from Scott Adams' *Dilbert* comic strip. Now available in stores, Corporate Shuffle is a card game of corporate one-upmanship in which players attempt to rid themselves of all responsibilities in a race up the corporate ladder.

Contest entries should detail, in 50 words or less, "the dumbest thing you've ever heard management say." All entries will be judged on originality (and, of course, stupidity) and must be submitted to Wizards of the Coast's Words of Wisdom website at http://www.wizards.com before midnight (PST) July 31, 1997. All entrants are eligible to win a cash prize of up to a month's salary. The prize package also includes Scott Adams's newest book, *The Dilbert Future*, and a copy of the Corporate Shuffle card game, and the winner will advance up the corporate ladder to "Vice President," which will be declared on a custom nameplate ready for hanging on a cubicle wall.

Additionally, Wizards of the Coast will select 12 runners up: Two people will win the title of "Manager" and 10 will be appointed "Workers." The "Managers" will receive a Corporate Shuffle card game, Dilbert character buttons, and a Corporate Shuffle T-shirt. "Workers" will get a Corporate Shuffle game. Wizards of the Coast said all other participants should consider themselves "Junior Interns" and feel free to stage a corporate takeover. Winning entries will be posted on the website.

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Sutton, Hetherington nominated for Canada's Aurora Awards

By Gary St. Lawrence

Two rising stars in the independent comics market have been nominated for Canada's highest science-fiction achievement honors.

Ronn Sutton, penciller for Brainstorm Comics' *Vamperotica* and *La Femme Vamprique*, and Janet L. Hetherington, writer/artist of Best Destiny's *Eternal Romance* (and one of the 1997 Will Eisner Award judges) have been nominated for a 1997 Aurora Award for their work on another creation, *Perf et Odonto/Perf & Gauge*, which they did for the Canada Post Corporation. Additionally, Sutton has been nominated for an Artistic Achievement Award for his work in *Parsec* magazine, *Perf et Odonto/Perf & Gauge*, and *Song of the Sirens #1: Spinnerette* from Millennium Comics.

The 1997 Aurora Awards will be presented at the Primedia '97 convention in Markham (Toronto), Ontario, Canada Oct. 31-Nov. 2.

Established in 1980 to recognize Canada's science-fiction achievements in English and French, the Auroras have recognized outstanding Canadian contributions by such authors as A. E. Van Vogt, Phyllis Gottlieb, Judith Merril, Elisabeth Vonarburg, William Gibson, and Robert J. Sawyer. The Aurora's award-winning artists include Martin Springett, Lynne Taylor Fahnestalk, and Jean-Pierre Normand. Aurora awards have also been granted to the television programs *Prisoners of Gravity* and *Reboot*, among others.

Hetherington said, "Of course, Ronn and I are thrilled with the Aurora Award nominations. But I'm especially pleased with the fact that our comics work is being considered, along with the other literary works, in the speculative fiction genres."

To further demonstrate the duo's rising-star status, Hetherington and Sutton have been tapped as the Guests of Honor for the Con-cept '97 Science-Fiction Convention in Montreal Sept. 26-28. Sutton designed the souvenir T-shirt saluting the 100th anniversary of Bram Stoker's *Dracula*.

Canada invites comics fans to Toronto

Canada continues to expand its presence in the comics-show scene with the third annual Canadian National Comic Exposition, scheduled for Aug. 23 and 24 at the Metro Toronto Convention Centre.

Last year's show drew a crowd of 3000; organizers said they expect that number to grow to 5000 this year. This year's expo has attracted the participation of Todd McFarlane Productions, Top Cow, Full Bleed Studios, and Chaos! Comics.

Show co-ordinator Aman Gupta said, "This city needed a big show, and Canada needed a show to represent it in the comic-book industry. The expo is being compared to many of the other major shows in the United States. The size and attendance is comparable."

Scheduled guests at the show include Marc Silvestri, Dwayne Turner, Dale Keown, David Wohl, and Carlos Pacheco. A total of 37 others artists are also scheduled to appear. Keown's Full Bleed

Studios will produce a variant-cover edition of *Pitt* #14 specifically for the convention.

There will be a corporate area (a new feature of this year's show), workshops, Japanese animation, a charity art auction, artist alley, and animation demos. The Spawnmobile is also scheduled to put in an appearance.

The expo is scheduled to run from 10 a.m. to 5 p.m. Saturday and from 11 a.m. to 5 p.m. Sunday. Admission is $9 per day or $15 for the weekend. Further information can be obtained by calling (416) 761-1760.

Conque hosts growing comics show in Mexico City

Though the 1990s have been a decade of both boom and bust for the American comics industry, the boom never ended for Mexican comics, according to Conque, an organization devoted to promoting comic books in that country. As in the U.S., the popularity of comic books in Mexico accelerated with the "Death of Superman" storyline. But, whereas U.S. comics sales peaked and dropped off, Conque reported that Mexican comics are still riding high.

Conque's fifth annual comics convention is scheduled to be held at Exhibimex in Mexico City Aug. 1-3. Scheduled guests include Boris Vallejo, Julie Bell, Arthur Adams, Humberto Ramos, LucasFilm special-effects director Steven Sansweet, and Cartoonists across America founder Phil Yeah.

Though a relatively new phenomenon, according to Conque, comics conventions and shows are proliferating in Mexico. Conque started the ball rolling with its first convention, held in Mexico City in 1994. It drew 10,000 participants and featured Sergio Aragonés as one of its guests. Last year's Conque convention was opened by Stan Lee, who inaugurated the proceedings by blowing up a brick wall. The show, which drew a crowd of 30,000 also featured a return visit by Aragonés and a screening of *The Phantom*, a U.S. box-office flop that was a huge hit in Mexico.

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Last time, we looked at how director **Joel Schumacher**'s jokey version of Batman had made the new movie the butt of a thousand jokes in newspaper and Internet reviews. *Batman & Robin* may have only itself to blame for turning critics into an army of smart alecks, but who exactly were the critics targeting, and — what's more important — were comic books among the objects of ridicule?

While each cast member had his or her isolated defender among the critics, screenwriter **Akiva Goldsman** seemed to be universally savaged and Schumacher was generally evaluated as the evil mastermind behind this take on the franchise. Schumacher had made a point of telling the press that he had turned to the Batman comic books for inspiration and that this Batman movie would be his idea of what a Batman comic book should look like on the screen.

Some critics, therefore, blamed comic books for inspiring a simple-minded and melodramatic movie. A June 20 *New York Times* review opined, "Aiming for comic-book fans with a taste for heavy sarcasm and double-entendres, the lavish *Batman & Robin* cares only about delivering nonstop glitter."

Time's Richard Corliss went so far as to blame comics for ruining Hollywood. In a feature article in the June 30 issue called "One Dumb Summer," Corliss wrote, "Not just *Batman & Robin* and *Men in Black* but also two August releases, *Spawn* and *Steel*, are comic-book-inspired. This junk-culture trend must please the kids in the Development departments; no more novels to read, with all those annoying words."

Other critics, however, not finding comic books to be synonymous with junk culture, faulted Schumacher for not being true to the comic-book Batman. Ebert, who said he loves the world of Batman, wrote, "This fourth movie seems inspired more by the TV series than the **Bob Kane** comic character" (June 20, *Chicago Sun-Times*).

In fact, whichever Batman incarnation it was compared to, *Batman & Robin* was found wanting by the critics. Reviewing the film in the MetroActive Movies web site, Richard von Busack said, "Schumacher recycles the Freeze origin story from *The Adventures of Batman & Robin*, which is in reruns on the Fox Network and still superior in every way ... Akiva Goldsman's screenplay isn't nearly up to the writing on *The Batman Adventures* ... You could defend the stupidity of *Batman & Robin* in the name of camp, but if you actually watch the old *Batman* shows, you'll see that the actors didn't feel it necessary to try to top the comic-book settings."

Yellowed Journalism: The mystery of the Men in Black

It turns out the Men in Black were around long before they started breaking box-office records. Their presence had been noted even before **Lowell Cunningham**'s comic book appeared in 1989. Though MiB sightings have been reported as far back as biblical times, the association of Men in Black with UFOs began in the early 1950s, when **Albert K. Bender** said he had received a frightening visit from three Men in Black shortly after reporting a UFO. Since then, there have been so many Men in Black reports, the phenonmenon qualifies as urban folklore, accordng to Juilliard Professor of Humanities and Folklore **Peter Rojcewicz**. Rojcewicz' lecture to an audience of Minneapolis scientists was reported in the June 17, 1995 *Minneapolis Star Tribune*.

Although the Men in Black frequently show up carrying briefcases and identifying themselves as Air Force UFO investigators, said Rojcewicz, the Men generally leave witnesses feeling they have just been visited by well-dressed aliens. Cunningham, however, apparently took the Men at their word, casting them as UFO trackers in his comics series. Following an MIB encounter, Rojcewicz said, witnesses report feeling fearful, dizzy, and nauseous. Frequently, Rojcewicz said, witnesses report their lives were changed for better or worse by the encounter, with some becoming more successful and others losing their job or marriage.

Rojcewicz said he, himself, was approached by a Man in Black while reading a book about UFOs in the library. When Rojcewicz told the man he didn't have much interest in UFOs, the man reportedly shouted, "Flying saucers are the most important fact of the century and you are not interested?" The man left, saying, "Go well on your purpose."

The final vindication of comic books may have come with the enthusiastic critical and box-office response to *Men in Black*. *Men in Black* made its debut July 2 and brought in approximately $50 million for the three-day Independence Day weekend, apparently setting a record for the holiday. The box office take for *Batman & Robin*, then on its third weekend, had dwindled to $8.6 million, as its audience dropped off at the rate of roughly 50% per week. The July 7 *Variety* quoted Sony Pictures Releasing President **Jeff Blake** as saying *Men in Black* "packed houses in all areas of the country and in markets of all sizes. Small-town exhibitors are saying it's the biggest film since the first *Batman*."

Though few would otherwise be aware of the film's comic-book origins, audiences are not likely to miss the opening credits announcing, in gigantic letters: "Based on the Marvel comic by **Lowell Cunningham**." Never mind that Cunningham didn't create the characters for Marvel. Comic books can now be associated with a project that is keeping Hollywood "in the black" and washing away the bad taste of that other comic-book movie.

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800M2	8 x 11 1/2	Gold Age Comics	12	40	168	72
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800MY	8 x 11 1/2	Gold Age Comics	6.50	20	66	264	115
825MY	8 1/4 x 11 1/2	Super Gold Age Comics	7.25	22	73	290	120
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800S	8 x 11 1/2	Gold Age Comics	7.50	23	74	295	135
825S	8 1/4 x 11 1/2	Super Gold Age Comics	8.25	25	82	330	140
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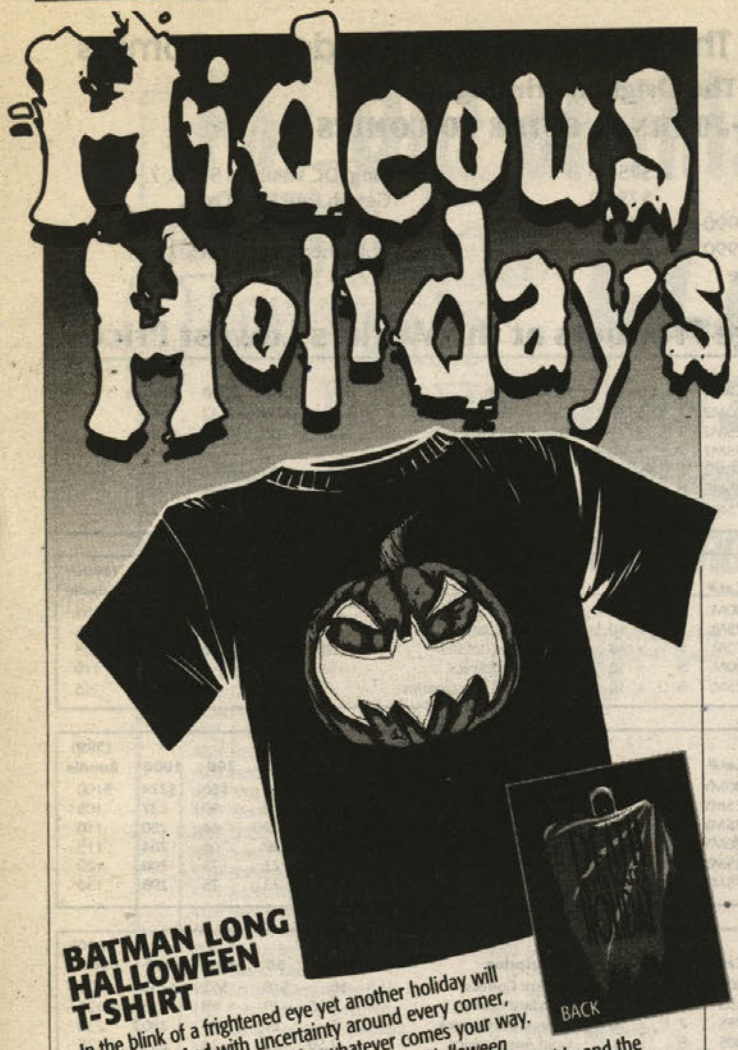

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Edmund J. Vitale
2744 Johnson Ave.
Bronx, NY 10463

This will prove to be a quick note. Upon re-reading issue #1224, I find a pleasant addition which, now that I've seen it a second time, I find quite helpful. This addition is the alphabetical index of comics reviewed in the issue. It's such a simple idea. I vote for keeping it in, even if it lists only a handful of titles. It's a guide to comics being reviewed and — think about this — for those of us who do keep their ***CBG***s for two to three months after we receive them, we can go back and look at the reviews of comics we have read and find things we may have missed. Sure, in the overall scheme of things, you may feel it doesn't fit in (for whatever reason), but I don't see it taking up all that much space.

Anyway, you guys continue to do an amazing job week after week. How do you guys do it? Keep up the good work; life would be a lot emptier without you.

Jay Allen Sanford
Editor, Re-Visionary Press
6948 Amherst St.
San Diego, CA 92115

If I may, I'd like to offer an important reader advisory. There are two comics being solicited in Diamond's *Previews* which have been mistakenly associated with Re-Visionary Press' Carnal Comics line, and we want to set the record straight.

The first comic is called *Anna Malle*, solicited by Fantagraphics/Eros. Yes, over a year ago we put out a comic book called *Anna Malle* #1, which has the life story of this well-known adult-film star as well as a second story, a fantasy which Anna scripted herself. Anna fully participated in our comic book's creation and it is fully authorized by and licensed from her. The Eros *Anna Malle* comic book has no connection with ours.

While I'm clearing up confusion, I'd like to let readers know that the company No Mercy has solicited a comic book called *Nightshade*. This comic book has no relation to the character Nightshade which has appeared in Carnal Comics' title *Nightingale: Mistress of Dreams* since 1994. Our Nightshade is a female character, as created and portrayed by adult-film star Bonnie Michaels.

Jeremy Martinez
2070 Garden Springs Dr., Apt. 110
Lexington, KY 40504

Well. I just saw the ad for tonight's (June 14) installment of *Lois & Clark*, and it said series finale. Not season, but *series*. To quote another hero from the comics world, Arrgggh! Maybe it wasn't doing so well against its competition on Sundays and maybe it hasn't been as clever as it could have been, but I do believe it is being killed prematurely. Surely, new writers could have helped, but other shows have continued with fewer viewers and worse shows. Since the show is entering syndication on TNT next fall, perhaps I shouldn't be so upset, but, since my local cable company doesn't carry that channel, I *still* can't watch it. The selfsame cable company also refused to show the WB Network, so the possibility of my Superman exposure is completely eliminated.

In other Man of Steel news, I want to see him portrayed by Nicolas Cage about as much as I want to shave my entire body with an Epilady and the then jump headfirst into a vat of alcohol. I like Cage, I like *The Last Son of Krypton*; the two go together less well than Homer Simpson and Mensa. The naysayers out there are already saying "What about Keaton as Batman? That worked." This is much worse, I'm afraid. Oh, well. What do we little people know?

Six major characters in the latest installment of The Caped Crusader series prove that nobody in Hollywood is paying attention to anything other than ticket sales. I'm still waiting for the animated version of *The Dark Knight Returns*, as are many of my friends. (Speaking of animated Batman stuff, it looks like I'll be missing Robin's transformation to Nightwing in that series.) Heck, I've been waiting for Cameron's Spider-Man forever, too. When it comes to comic-book-related films, I literally don't believe them until I see them. Speculation is fun, but I'll stick to Dickens for great expectations.

Rich Morrissey
55 Claudette Circle
Framingham, MA 01701

Some very interesting articles and comments in *CBG* #1231. 1 must, however, disagree with Robert Singer's conclusion that the loss in popularity and ratings of *Lois & Clark* was a result of the show's marriage of Lois Lane and Clark Kent. This has been debated in discussion groups, but the consensus seems to be that the main reason for decreased interest was the declining, if still uneven, quality of the scripts. Unfortunately, the

(Continues on Page 14)

Cow-Boy — By Jay Hosler

SO, WHAT BRINGS YOU TO PLIN'ZAH, COW-BOY?
I'M ON A MISSION FOR HIGH FARMER AND THE MOO GODS.
HIGH FARMER AND THE MOO GODS? I'M NOT SURE PLACING YOUR TRUST IN THEM IS A GOOD IDEA.
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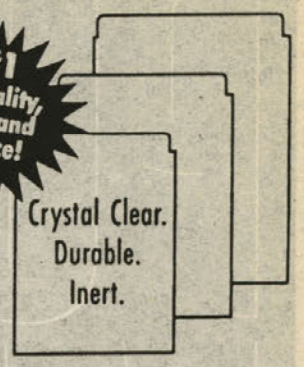

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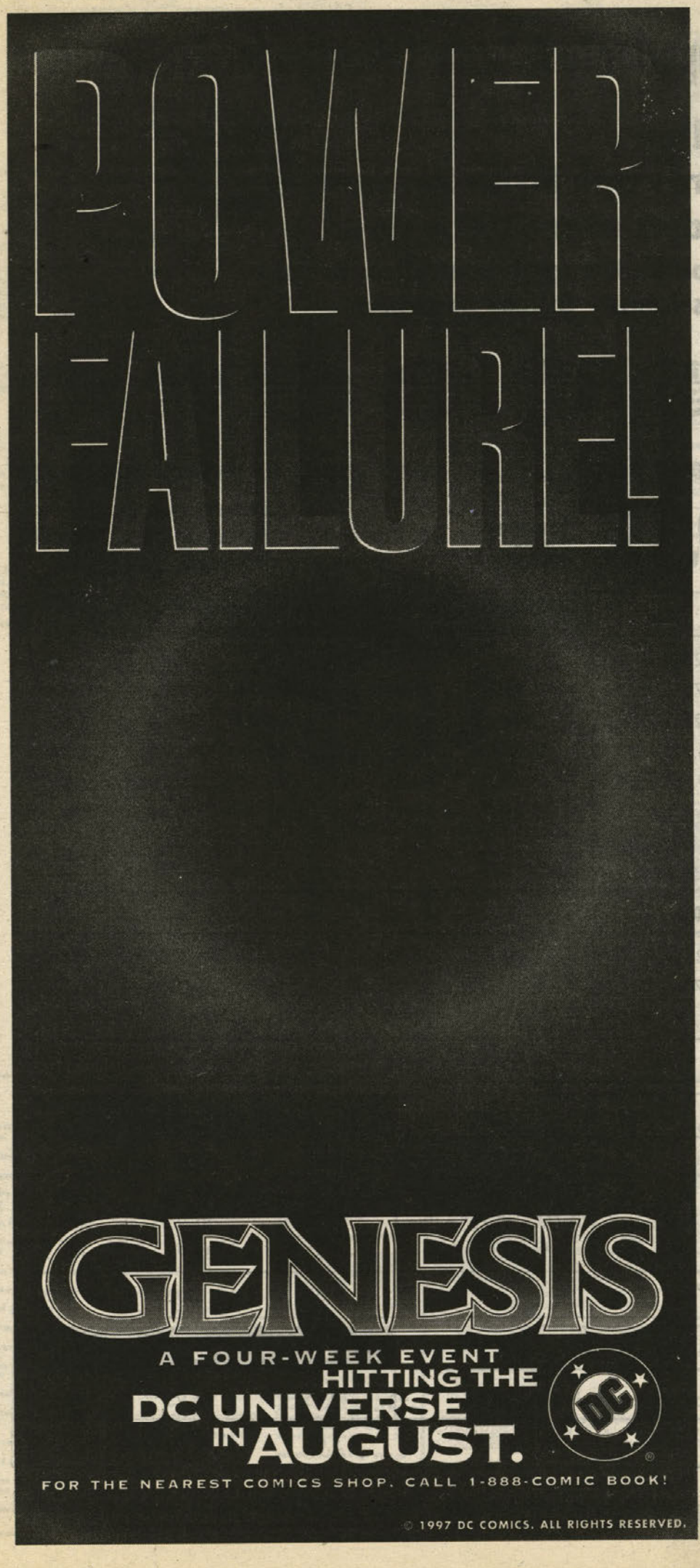

Oh, So?

From Page 12

worst script of the season was the one that probably received the most attention, simply out of curiosity — the wedding episode, which was poorly thought out and even reflected the worst excesses of the '60s *Batman* TV series by casting Della Reese as an ill-conceived and campy "Special Guest Villain."

Other shows were better — especially the Tempus two-parter. As it happened, I watched with Golden Age Superman scripter Alvin Schwartz the November episode featuring Drew Carey as a petty crook who manages to evoke the ghost of a murdered woman. Schwartz quite enjoyed the episode, especially the humor. To be sure, he came from a time when humor was a more accepted part of the Superman tradition than it's generally been considered in more recent times, but the important factor is that the heroes and their relationship be treated seriously — which, too often and especially in its later seasons, the show has failed to do.

And if it was the marriage of the lead characters that led to the show's decline and cancellation, why did *Dr. Quinn, Medicine Woman* (a show in the same time slot and, at the end of its run, *Lois & Clark's* direct competition) not only survive but *thrive* when the lead characters got married after the show had been running several seasons? As that show demonstrates, and *Lois & Clark could* have demonstrated, marriage is a part of life for most people, and, if characters are interesting enough and their stories strong enough, viewers will be more than willing to follow through that milestone event.

G.E. Schlegelmilch's letter raises an interesting point. I, too, have been increasingly unwilling to buy reprints of material that I already have in the original comic books, saving my money largely for collections (like the Archives series) for which I neither have nor can afford to buy most of the originals. But, contrary to Schlegelmilch's contention, "changing the material when it goes to book form" is very frequently practiced when a serialized novel or a collection of short stories originally published in magazines is published as a book.

Indeed, comparing the original magazine publications of Arthur Conan Doyle's Sherlock Holmes stories, P.G. Wodehouse's Jeeves stories, Dashiell Hammett's Continental Op stories, or Isaac Asimov's Robot and Foundation stories with the versions currently available in books can be informative. In the published *Foundation Trilogy*, for instance, changes were made for reasons of continuity (one story was moved to earlier in the series than in the magazine appearances, and its original protagonist, Lathan Devers — who appeared in a later story, as well, and would now have to have lived more than a century to do so — was changed to Limmar Ponyets), scientific advances (plutonium replacing ruthenium as fuel for a nuclear reactor), and simple polishing of style.

"Oddly enough," said Schlegelmich, "when Arthur C. Clarke or Ray Bradbury rereleases a novel, he does not rewrite a few paragraphs or (horrors!) change the ending of a story." Well, Eric Frank Russell *did* change the ending of *Dreadful Sanctuary* from its original serialized version in *Astounding Science Fiction* when it was published as a book, giving it a vastly different connotation and feel, as did Jack Williamson with "... And Searching Mind" (published in book form as *The Humanoids*), in which he also changed the names of many characters.

Finally, to cite one of Schlegelmich's specific examples, Arthur C. Clarke did a lot more than rewrite a few paragraphs when he rereleased *The City and the Stars* (originally *Against the Fall of the Night*), among other things changing the protagonist from a boy of 11 or 12 to a grown man.

So I have yet to see any reason why the book version of *Kingdom Come* is doing anything more than following established practice in doing some editing (books have editors, too — generally different ones from whoever edited the magazines in which the material first appeared) when a book collecting previously published material is released.

Ali T. Kokmen
185 West Houston St., #5G
New York, NY 10014

Comics fans are an attentive, nitpicky lot. We love to demand high standards from our entertainment and we love to blow the whistle when someone drops the ball. We play Grammar Cop (pointing out abuses of language) or Continuity Cop (pointing out gaffes in production or internal logic). But now, having seen two of the summer's recent blockbusting movies, I want to play Science Cop. Come along and you'll see what I mean.

First, there's *The Lost World* (and, of course, a due ***Spoiler Warning*** for anyone who hasn't yet seen it). At one point Julianne Moore's paleontologist character describes to Jeff Goldblum's mathematician character her plan for studying the dinosaurs. She explains that she wants to observe the dinosaurs completely unobtrusively, so as to obtain a perfect impression of dinosaur behavior. Goldblum replies that such a plan is fundamentally impossible — the very act of observing changes the thing being observed — and cites this notion as Heisenberg's Uncertainty Principle.

Right concept, wrong citation. Heisenberg's Uncertainty Principle asserts that there is a fundamental limit to the precision with which one can know both the position and momentum of a particle, so that when dealing with subatomic particles like electrons, it is impossible to simultaneously know where a particle is and in what direction it is traveling. (This principle is why *Star Trek* has to posit 'Heisenberg Compensator' technology to explain how transporters work. But I digress.) The Heisenberg Uncertainty Principle has nothing to do with observers' effects on the observed. Instead of the Heisenberg Uncertainty Principle, I'm fairly certain that the moviemakers wanted to invoke the Schrödinger's Cat paradox, which *does* deal with the effects of observation, but they didn't.

Moving closer to comics proper, there's *Batman & Robin* (and, again, a ***Spoiler Warning*** for those needing one). Describing his Bane-making process, Tony Award-winner John Glover's mad scientist at one point calls attention to how he drills "three concentric holes" into the experimentee's skull.

How in the name of Euclid do you drill three concentric holes? Because drills work by a rotat-

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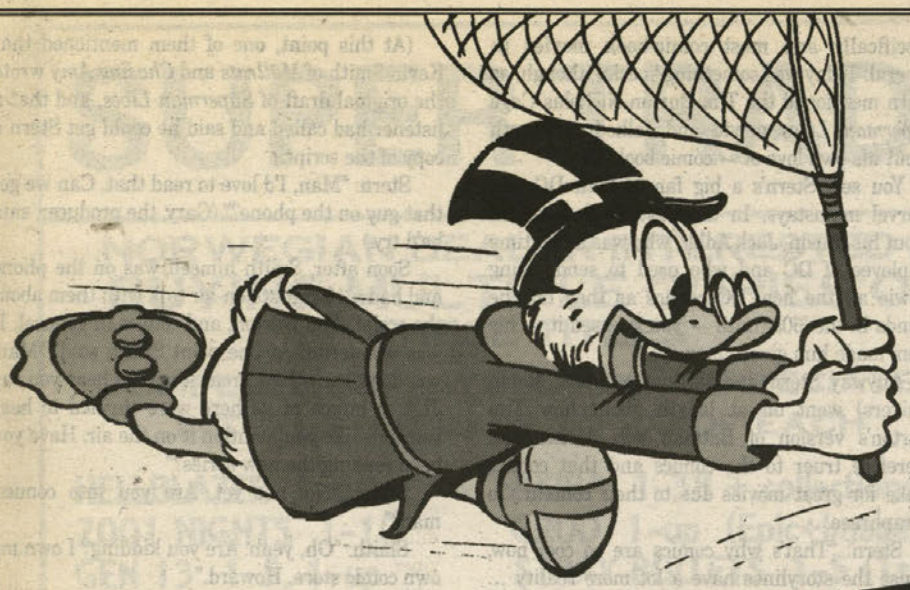

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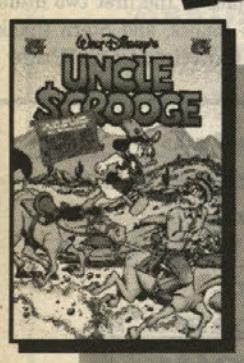

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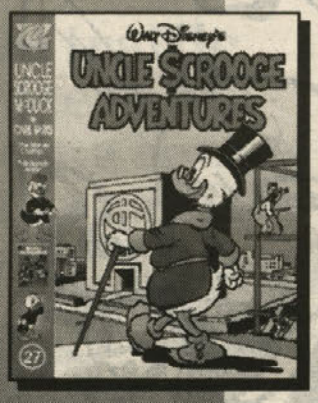

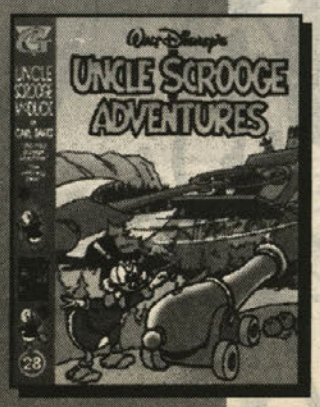

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Oh, So?

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ing bit, we presume the holes are circular. Drilling one hole is easy. For the next hole to be concentric, it has to have the same center point. The next hole will (obviously) either be larger, smaller, or the same size. If you attempt to drill a hole of a smaller or equal size with the same center point as the one you've just done, you're not going to bore out any new material, so why do it? If you attempt to drill a larger hole with the same center point, then what was the reason for drilling the first, smaller hole in the first place? Clearly, the moviemakers didn't give any thought to the definition of "concentric" before writing it into the script.

Of course, the creative and clever viewer can explain away these problems with some measure of satisfaction. And, of course, the enjoyment of science-fiction adventure demands the audience suspend disbelief in certain laws of nature, of science, and of physics. But when moviemakers and screenwriters invoke real science, they are clearly attempting to provide some level of verisimilitude to their tale. So when they *do* make reference to some real scientific concept, I don't think it's too much to ask that they use the proper citation, that they properly describe the principle — in short, that they get the science right. Right?

*[**JG:** While you correctly defined Heisenberg's Uncertainty Principle, I have to give the makers of **Lost World** fair credit, they at least had the right physicist. According to **Encyclopaedia Britannica**, it was Heisenberg and Niels Bohr who came up with a new concept of measurement in physics called complementarity, stressing the active role of the scientist, who, in making measurements, interacts with the object being observed. Interestingly, Erwin Schrödinger, along with Albert Einstein, was one of many physicists who refused to accept the philosophy of complementarity.*

Heisenberg was careful to point out in his writing that the significance of the principles he formulated was usually restricted to quantum physics; he still viewed classical physics as valid for, as the encyclodedia put it, "a wide domain of macroscopic phenomena" — including, presumably, the validity of observing animals in their natural habitat in the field of natural history. The fact that Goldblum's character tries to apply a concept from quantum mechanics to natural history is an interesting facet of the character — many scientists and pseudoscientists have borrowed concepts from other fields of study and applied them to their own field, sometimes with results that are still under debate.]

Mike Pascale
Schism Comics
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Southfield, MI 48076

I was more than pleasantly surprised this morning while listening to the Howard Stern radio show (more surprised than usual, which is saying a lot when it comes to Stern). Since last Friday, when he had Siskel and Ebert on as guests and the three of them were ripping on the new Batman film (which, from what I understand, is basically an updated version of the old TV show), Stern has been panning the movie specifically and most comic-book movies in general. Today was something special, though, as Stern mentioned the Tim Burton-Nicholas Cage *Superman Lives* movie and talked at length about his own love of — comic books!

You see, Stern's a big fan of both DC and Marvel mainstays. In the past, he has talked about his cousin, Jack Adler, who was a longtime employee of DC and who used to send young Howie all the new DC comics as they hit the stands in the '60s (until — you guessed it — his mom made him give 'em away).

Anyway, Stern (and his female co-host, Robin Quivers) went on at length about how Tim Burton's version of Batman was darker and therefore truer to the comics and that comics make for great movies due to their content. To paraphrase:

Stern: "That's why comics are so cool now, 'cause the storylines have a lot more reality ... They would make great movies, if someone would do 'em right ... I love Superman and Batman; I can tell you everything about them. I love that stuff. I read all of it ... the Justice League of America. You know, the JLA? (Quivers laughed.) Hey, what can I say? I was a weird kid ... And Spider-Man! I heard they're making a movie of that. That should be cool!" (He then talked about the villain "Mr." Octopus, proving he's obviously more of a DC fan.)

Jackie "The Joke Man" Martling (a comedian and Stern's main writer): "Remember Plastic Man?"

Stern: "Oh, yeah. He was great. And The Fantastic Four. Y'know, with Mr. Fantastic? He was like that: He could stretch all over the place. And The Thing. I heard that's gonna be a movie, too."

(At this point, one of them mentioned that Kevin Smith of *Mallrats* and *Chasing Amy* wrote the original draft of *Superman Lives*, and that a listener had called and said he could get Stern a copy of the script.)

Stern: "Man, I'd love to read that. Can we get that guy on the phone?" (Gary, the producer, said he'd try.)

Soon after, Smith himself was on the phone and had a 10-minute on-air talk with them about the script, Tim Burton, and comics in general. It was wonderful! At one point Smith said, "Man, you don't know how great it was to hear you say JLA. A bunch of us here were thrilled to hear someone like you mention it on the air. Have you been reading the new series?"

Stern: "No, not yet. Are you into comics, man?"

Smith: "Oh, yeah. Are you kidding? I own my own comic store, Howard."

Stern: "Oh, wow! That must be cool! You know what would make a great movie? Daredevil. From Marvel. Remember him?"

Smith: "Oh, yeah, the Frank Miller series? Those were great!"

Stern: "Yeah, but my favorite was the JLA. All those heroes ... except I never liked that Wonder Woman was a member. I didn't like her."

Quivers: "Really? That's why I liked it — because of her!"

(Smith then talked about his dislike of Aquaman and Green Arrow, adding that, as soon as they gained prominence, he switched to Marvel comics.)

The conversation ended with Smith saying he'd send along copies of the first two drafts of the film and some comics, and Stern thanking

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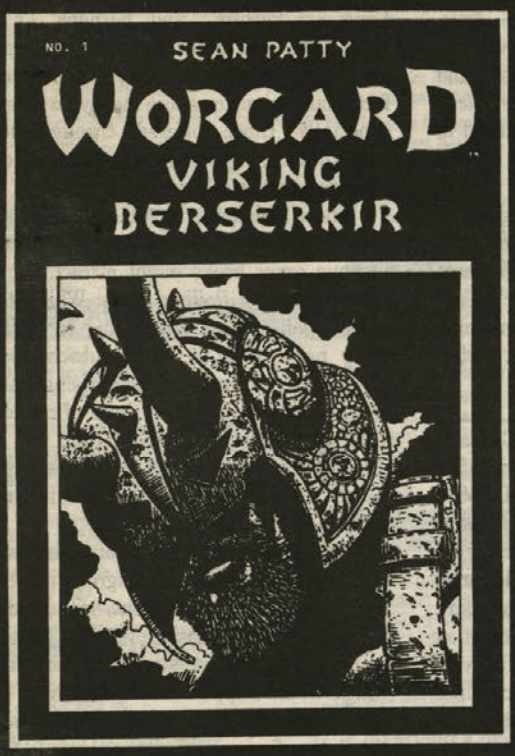

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SEA RAIDERS!
GRRR!

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Oh, So?

From Page 16

him for calling and wishing him luck. (Smith said that his contract was for the first two drafts and that Burton was supposedly keeping 75% of the script intact, but with none of Smith's dialogue. He also mentioned his upcoming film, the title of which escapes me.)

While I'm sure most ***CBG*** readers (and columnists, for that matter) do not like, appreciate, or even "get" the Stern show (according to a survey by Paramount Pictures, 28% of Americans simply hate the guy), it was still gratifying, even comforting, to hear someone like him talk so favorably and enthusiastically about our medium. Love him or hate him, he's still a guy who has the most successful radio program in history, pioneered syndicated, personality-oriented radio, has had three successful cable-TV shows (the first of which went up against *Saturday Night Live* and beat it), made a Hollywood film that grossed more than $42 million in the U.S. alone (and tested with audiences higher than *Forrest Gump*), and has written two No. 1 bestselling books, including the fastest-selling book in the history of book publishing. To have the "King of All Media" himself speak to his millions of fans about the fun and hipness of comics is something about which we can all be glad.

Irving L. Jacobs
3556 Nile St.
San Diego, CA 92104

Your *Clipping Service* report on *Mad Magazine* was not really news. In 1994 I requested a refund of the unexpired portion of my subscription. The magazine was already changing and certainly not for the better. I had subscribed on behalf of my young son, to encourage him in developing the reading habit. But I was dismayed to note that the contents featured an increasing amount of "condom humor," and its political satire was directed mainly against conservatives. There was some good-natured ribbing of Clintonites, but the really nasty stuff was invariably reserved for the GOP.

William Gaines, God bless his memory, took no prisoners, was an equal-opportunity basher, and never confused irreverence with filth.

While I understand Kahn's difficulty in attracting new readers from a generation raised on MTV and the TV sitcoms, I nevertheless resent her decision to peddle sleaze.

Christopher Juricich
1808 Chestnut St.
Berkeley, CA 94702

Regarding Tim Eldred's guest editorial in the June 20 ***CBG*** (#1231), I can't help but find myself in some disagreement with his stance. Essentially what Tim is calling for is that comic-book creators utilize self-censorship. You can call it common sense, self-restraint, sound judgment, or other terms that Eldred used to describe the process of defusing potential opponents' ire against what they might consider obscenity or "age-inappropriate" material, but the bottom line is the same: You're giving them that inch.

I'm a sound adherent to using good taste in any venue and I agree with Eldred that there's a lot of abuse of the creative privilege in the comics medium or any other entertainment form, but it's still a form of giving up in my view — "vile, sexist, inflammatory junk ..." as Eldred views it is very subjective. A typical string-bikini-ed and buxom super-heroine from Image and *The Tale of One Bad Rat* could both be easily construed in that manner. Heck, Daisy Duck walks around with no skirt!

One should simply follow one's own guide of good taste and sensibility and not cater to the masses who don't understand the differences between the comics mentioned above. Please don't do the censors' job for them by remaining untrue to your own muse and your own preferences.

James Cassara
P.O. Box 18553
Asheville, NC 28814

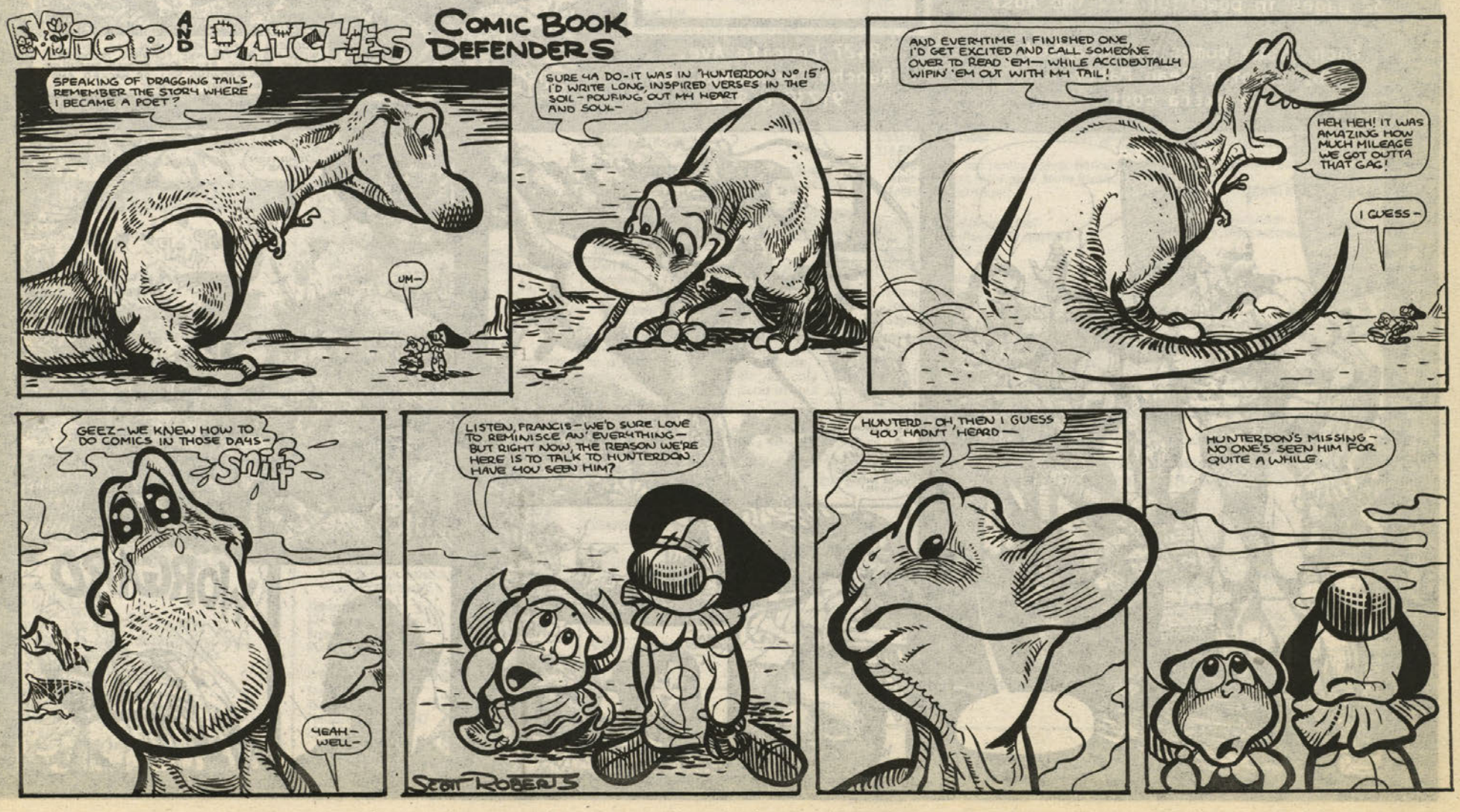
[Editors' Note: *Located in our computer basement, this letter — with continuing relevance — popped up recently.]* Chris Coleman's letter in ***CBG*** #1155 brings up many an important point, particularly in light of plummeting circulation figures for many comics. I have been actively reading, enjoying, and collecting comics since 1969 and, while I agree with much of what Coleman says, I feel he misses the target on one very specific point: that of offsetting price increases with higher — much higher — advertising revenue. First, he is 100% correct in stating that few magazines outside of comics rely largely on revenue from sales to support them. This is virtually unheard of with the exception of a very small amount of speciality periodicals, such as some scientific journals, a few art and educational publications I subscribe to, *Consumer Reports*, and, perhaps, *TV Guide*. Even ***CBG*** and other Krause periodicals rely almost completely on advertising revenue. In fact, many magazines lose money on cover sales, especially those offered through low-cost subscriptions, expecting to do so in anticipation of advertising sales' covering any losses.

Where Coleman's argument falls flat is in grossly overestimating the amount of advertising revenue comic books might attract. To use his own example of *Rolling Stone*: While *RS* does, indeed, sell enough advertising to maintain a cover price of $2.95 (with subscription costs significantly lower), its advertising rates are substantially higher than those of comic books. With a circulation of more than 1.4 million (according to the Dec. 14, 1995, issue) *RS* can clearly demand advertising rates in line with other magazines of equal stature.

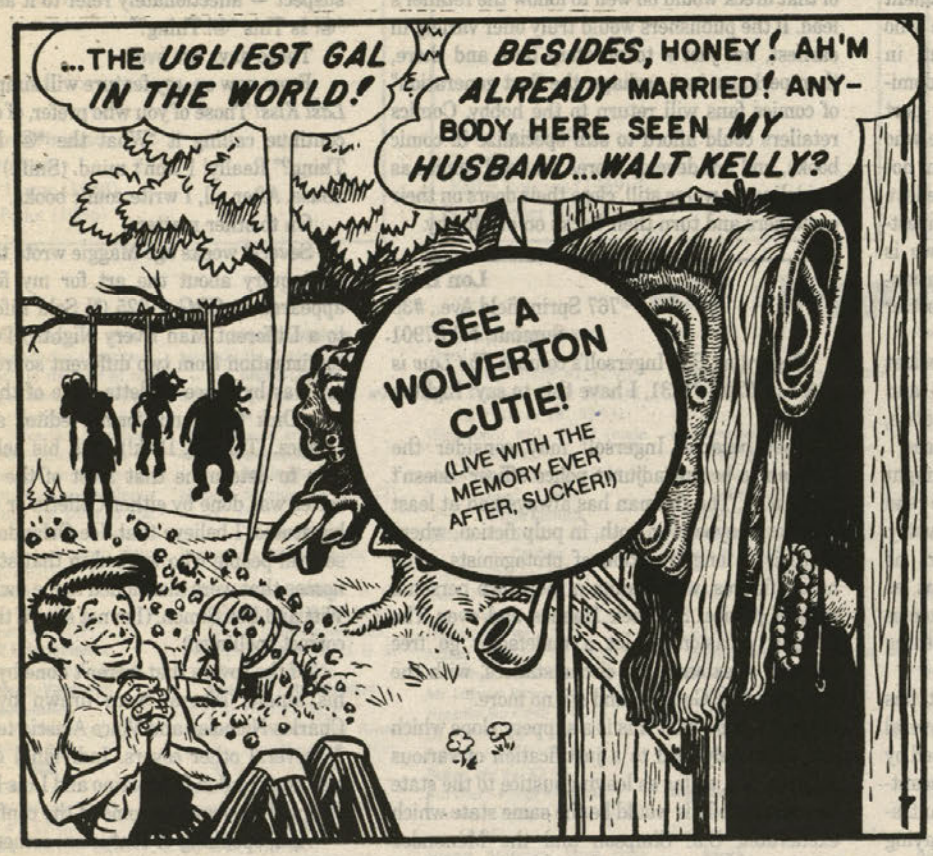
This leaves comics in sort of a "chicken or the egg" quandary. While I fully agree with the sentiment of Coleman's statement, without dramatically raising circulation figures, comics will scarcely be able to command advertising rates which would support them. However, I firmly believe without first lowering cover prices the circulation figures will either continue to fall or remain stagnant — not a rosy scenario.

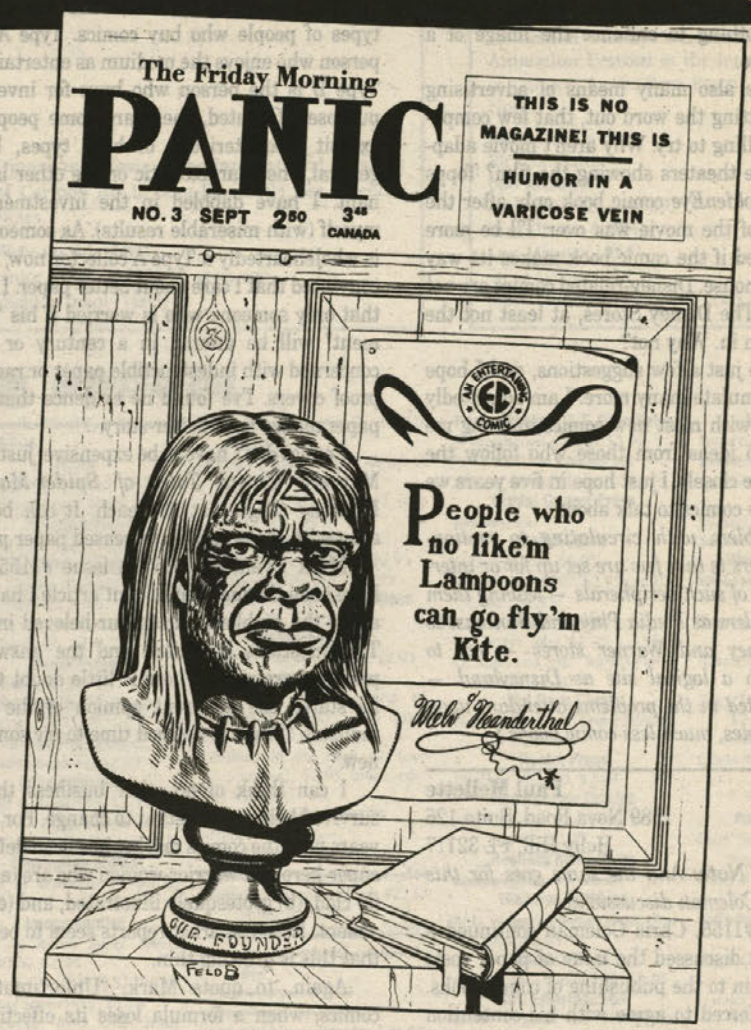
One solution might be to lower costs in other ways. Another is to pay a little less attention to

(Continues on Page 20)


Miep and Patches
Comic Book Defenders
SPEAKING OF DRAGGING TAILS, REMEMBER THE STORY WHERE I BECAME A POET?
UM—
SURE 4A DO—IT WAS IN "HUNTERDON Nº 15" I'D WRITE LONG, INSPIRED VERSES IN THE SOIL—POURING OUT MH HEART AND SOUL—
AND EVERYTIME I FINISHED ONE, I'D GET EXCITED AND CALL SOMEONE OVER TO READ 'EM— WHILE ACCIDENTALLY WIPIN' 'EM OUT WITH MH TAIL!
HEH HEH! IT WAS AMAZING HOW MUCH MILEAGE WE GOT OUTTA THAT GAG!
I GUESS—
GEEZ—WE KNEW HOW TO DO COMICS IN THOSE DAYS—
Sniff
YEAH—WELL—
LISTEN, FRANCIS—WE'D SURE LOVE TO REMINISCE AN' EVERYTHING— BUT RIGHT NOW, THE REASON WE'RE HERE IS TO TALK TO HUNTERDON. HAVE YOU SEEN HIM?
SCOTT ROBERTS
HUNTERD—OH, THEN I GUESS YOU HADN'T HEARD—
HUNTERDON'S MISSING— NO ONE'S SEEN HIM FOR QUITE A WHILE.

LIFE, LIBERTY, . . .


...THE UGLIEST GAL IN THE WORLD!
BESIDES, HONEY! AH'M ALREADY MARRIED! ANY-BODY HERE SEEN MY HUSBAND...WALT KELLY?
SEE A WOLVERTON CUTIE!
(LIVE WITH THE MEMORY EVER AFTER, SUCKER!)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People who no like'm Lampoons can go fly'm Kite.
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Oh, So?

From Page 18

the package and a lot more to the contents. Poorly drawn and even more poorly written comics do nothing to enhance the image of a medium I love.

There are also many means of advertising comics, of getting the word out, that few companies seem willing to try. Why aren't movie adaptations in the theaters showing the film? Topps released a *GoldenEye* comic book only after the initial rush of the movie was over. I'll be more than surprised if the comic book makes its way into a movie house. Disney-related comics are not available in The Disney Stores, at least not the ones I've been in. Why not?

These are just a few suggestions, and I hope they help stimulate many more. I am admittedly out of touch with most new comics, making me most open to ideas from those who follow the industry more closely. I just hope in five years we will still have comics to talk about.

[The problem with circulating to motion-picture theaters is that few are set up for or interested in sales of such peripherals — leaving them for such retailers as Media Play and Suncoast to market. Disney and Warner stores — not to mention such a logical site as Disneyland — aren't interested in the problems attendant upon periodicals sales, much less comic books.]

Paul Mellette
1589 Nova Road, Suite 126
Holly Hill, FL 32117

***[Editors' Note:** And the same goes for this letter on the Coleman discussion.]*

In ***CBG*** #1155, Chris Coleman continued a dialogue that discussed the issue of paper costs as they pertain to the publishing of comic books. While I am forced to agree with his contention that paper costs have, indeed, increased over the years more than other consumables — I feel compelled to point out that those of us who decry the incredible rise in comic-book prices over those same years wonder how this particular comparison explains the generally unwanted and, I feel, unwise switch to better and glossier grades of paper for the printing of comics.

It is a generally held belief that there are two types of people who buy comics. Type A is the person who enjoys the medium as entertainment. Type B is the person who buys for investment purposes. Granted, there are some people who exhibit characteristics of both types, but, in general, one characteristic or the other is dominant. I have dabbled in the investment part myself (with miserable results). As someone who is wholeheartedly a Type A collector now, I'm not convinced that I care about better paper. I believe that only someone who is worried if his "investment" will be around in a century or two is concerned with indestructible paper or radiation-proof covers. I've found no evidence that better paper makes for a better story.

Comics don't have to be expensive; just look at Marvel's *Untold Tales of Spider-Man* and *Uncanny Origins* at 99¢ each. It *can* be done, even with those greatly increased paper prices.

Mark Evanier's *POV* in issue #1155 might have been the most intelligent article I have read about the problems facing our beloved industry. The questions he raised and the answers he provided are right. There is little doubt that, as he stated the apparent opinion of the comics industry, "There is no good time to try something new."

I can think of no other business that has survived being so resistant to change. For several years now, the comics market has been defined by super-hero and warrior-women who are (a) scantily clad, (b) grotesquely illustrated, and (c) ultra-violent. Recent market reports seem to be saying that this is growing thin.

Again, to quote Mark, "Unfortunately, in comics, when a formula loses its effectiveness, the reaction, too often, is to intensify the dosage of what's not working, not try a different approach."

In other words, super-hero warrior-women are a horse that the publishers intend to ride until it drops. Have a new horse saddled and ready to ride when, or even before, the old one dies? God forbid.

When retailers are scrambling to diversify in an effort to make up for the ever decreasing sales of the same old dreck, it seems that the producers of that dreck would do well to follow the retailer's lead. If the publishers would truly offer variety in earnest, not just a token story here and there, then perhaps, just perhaps, the "lost generation" of comics fans will return to the hobby. Comics retailers could afford to still specialize in comic books, and not develop stores that sell comics as a sideline, or worse still, close their doors on their customers and turn their backs on our hobby.

Lon Levy
767 Springfield Ave., #39
Summit, NJ 07901

Regarding Bob Ingersoll's column *The Law is a Ass* in ***CBG*** #1231, I have this to say: Lighten up.

Just because Ingersoll may consider the Batman to be an "adjunct police officer" doesn't make it so. The Batman has always had at least one foot, maybe even both, in pulp fiction, where there is a long tradition of protagonists, even heroic figures, who maintain their own personal code of justice. Sherlock Holmes and even The Shadow occasionally let a malefactor go free because of extenuating circumstances, with the injunction to "Go forth and sin no more."

And I know that this is a slippery slope which can ultimately lead to a justification of various militias, but, as far as leaving justice to the state is concerned: This would be the same state which exonerated O.J. Simpson and the Menendez brothers and habitually hanged innocent black men, right? Since justice so often turns out to be an elusive concept in real life, how about we relax and enjoy it when a fictional character fulfills our wishes for a more perfect justice?

John Lustig

To my knowledge, no one — including me — has ever called my series in ***CBG*** by its proper name — *Too-Real-to-Be True Romances!* Let's face it: The name is just too long. In ***CBG***'s table of contents it's usually just listed as "True Romances." Personally, I always just refer to it as "those romance covers." Many readers — I suspect — affectionately refer to it as "What the *@! Is This *@! Thing?"

Those days are over.

From now on, my feature will simply be called *Last Kiss!* Those of you who prefer, of course, may continue calling it "What the *@! Is This *@! Thing?" Really! I won't mind. (Sniff.) I'm used to abuse. After all, I write comic books.

On to other matters:

Several weeks ago Maggie wrote that she had an inquiry about the art for my feature that appeared in ***CBG*** #1225 ("I Sold Life Insurance to a Different Man Every Night!") I've now had confirmation from two different sources that the art was by Vince Colletta. One of those sources was Dick Giordano, former editor at Charlton Comics. (Thanks, Dick!) With his help I've been able to determine that most of the art for my series was done by either Colletta or members of his studio. I believe that Joe Orlando was one of several people who worked in that studio. Other names that were mentioned to me include Morris Witt and Bob Simon. (I'm not sure if those are the correct spellings.)

Of the covers that weren't done by Colletta or his studio, several were drawn by Giordano. Charles Nicholas and Vince Alascia teamed up to do several other covers. Individual covers were also done by Jon D'Agostino and Luis Dominguez. I hope that clears up some of the confusion.

And, speaking of confusion, remember — my series is now *Last Kiss*. And the name is never, ever, ever going to change — unless, of course, I give in and start calling it "What the *@! Is This *@!Thing?"

By Maggie Thompson

Just one review this week — of an oddity that many would otherwise miss: Bill Schelly's ***Fandom's Finest Comics*** (1997, Hamster Press, P.O. Box 27471, Seattle, WA 98125, ISBN 0-9645669-1-5, $17.95 plus $4 postage and handling, for those whose comics shops don't carry it).

The book is a black-and-white trade paperback collection of a wide assortment of comic-book stories done for amateur magazines from as early as 1958 (story and art: Robert Crumb) and as late as 1967 (story: Dick Trageser; art: Bill Schelly). The bulk of the material comes from the mid-'60s, some by people who are professionals today, some by people who remained amateurs.

Schelly's introduction says, "Often the stories and artwork that resulted had an appeal as potent as that of the best professional comics. But there was one crucial factor that differentiated them from their pro counterparts: *they did it for free*. Their only payment was the feedback from a small but vocal readership ... and the satisfaction of a job well done."

There are many super-heroes among the material, and Schelly runs many of the stories in their entirety. There are a few brief samples from other fan creators of the day: such folks as Bill Black, John Byrne, Dave Cockrum, Jim Shooter, Jim Starlin, Wendy Pini, and Buddy Saunders.

As the comic-book universe of today becomes fragmented, much of this material demonstrates a venue for many would-be creators. Publication is easier today, the tools are better, and the ability to contact like-minded friends is, likewise, easier. People who want to work in comics today need to take a look at what is here and what it suggests.

Not to be overlooked is the care with which Schelly has done his research and his work. Amateur creators of those days usually depended on mimeograph or Ditto for art reproduction — methods which do not make for long-term stability on the page. (Ditto fades, and mimeo ink bleeds — not to mention the difficulties involved in creating large areas of solid inks.) Schelly has picked the work with care for beautiful reproduction.

Singling out one contributor or story in this project would be meaningless, especially to today's comics buffs who know little about fanzines of three decades ago. Suffice it to say that there is a wide variety of material here — and a clear picture of some of the best amateur storytelling of the time. (There *is* more terrific work to be mined; Schelly may be able to run Landon Chesney's classic "Two Flashes Meet The Purple Slag-Heap," if sales of this volume merit another one.)

But this is a volume of more than historical interest. So-called small-press publishers and publishers with even less circulation than the "small press" can profit from the material shown and experiences recounted in these pages. Would-be creators can see those who have gone before — and how far some have come — and make their own choices for the future.

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ABBREVIATION CODES

a=art work; ad=arrival date; app=approximately; ar=amateur restoration; *=better; bc=back cvr; bot=bottom; c=coverless; ca=chewed area; cc=corner crease; cco=corner chipout; coc=coupon clip-out; cd=comic not attached to cvr; cf=centerfold; co=chip-out; cs=color scrape; csm=color scuff mark; cv=cvr split along spine into two separate pieces; cvr=cover; es=extra staples; ext=extensive; fc=front cvr; fcs=file copy stamp; fx=foxing(a sort of oxidative yellowing); h=hole; i=initials; l=loose; lp=loose page; lb=looks better; lt=light; lot=group price; m=missing; modr=moder restoration; mr=micro restoration (almost insignificant.) na=name; nms=name stamp; ns=new staples; n=no; o=overlap; oc=off cut/center; o/w=otherwise; p=pen; pc=photo cvr; pac=painted cvr; ph=punch hole; pih=pin hole; po=piece out; pt=pentaps; r=restored; rc=rounded corner; r=roll; rs=rusted staple; sc=subscrip. crease; sct=small color touch; se=shaded edge; sg=shading; slt=slight; sml=small; sp=spine; ss=store stamp; stn=stain; st=staple; tas=torn through at staple; tp=tape; tts=totally taped spine; tr=tear; wd=water damage; wp=white pages; wr=water ring; ws=water stain; ww=water wrinkle; cdn=Canadian; GD or G=Good; VG=Very Good; F=Fine; VF=Very Fine; NM=Near Mint; obo=or best offer; pi=printers line.

POSTAGE CHART

# comics ordered	S&H/ insurance	OVERSEAS airmail
1-8	3.00	19.00
9-20	6.00	33.00
21-40	12.00	45.00

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Remember that this is only a SMALL sample of one of fandoms most mind boggling inventories! If you are looking for Marvels in most any condition from 1960 up call us! In fact we have most Marvels, DC's, Gold Keys, Dells, etc. from 1955 up, with a large pre 1955 inventory as well. Most priced at 50% OFF!

ACTION COMICS
1 VF mi $9K/NM/F + 72K offers considered.
AMAZING FANTASY
15 exc, glossy, nice VG/Fluorescent $3800.00
X MEN
#1 GD/VG 600.00
#1 VG 800.00
#1 VF+ 6000.00
ALL STAR COMICS
#'s VG/Fluorescent(red) 1500.00
#39 GD/VG 190.00
AMAZING ADVENTURES 1961 Atlas
2, 4, 5, 6 mr VF 350.00ea
TALES OF SUSPENSE
#1 1/4"cn ss o/w GD/VG 300.00
BATMAN
#1 (mrd app f/VF $24,000.00
#2 (mrd app f/VF $4200.00
#17 2 1/2" trfc o/w F/VF 1150.00
#19 1/2"trfc, sr, o/w F/VF 800.00
#25 tiny cosp, jlkr/preps, o/w F/VF 1200.00
#28 smil mc o/w VG/F 380.00
GREEN LANTERN (1960)
1 sub cr, trsp, o/w VG $390.00
RIP HUNTER TIME MASTER
1 VG 120.00
WESTERN TYPE COMICS
(10 CENT COVER AND UP)
ALL STAR WESTERN (DC, 1951)
68,69 GD/VG 15.00
71 fa 7.00
ALL-STAR WESTERN (DC, 1970)
1 F- 6.00
1 VF- 12.00
2 VG/F 4.00
2, 9 GD/GD+ 2.00
3, 5-7, 9 VF 10.00
10 VF/NM obo 150.00
ANNIE OAKLEY & TAGG (Dell, 1953)
fc481 GD/VG 12.00
6 VG 16.00
8 fa cvr, 1/2", 1/4" posp 3.00
9 sc VG 13.00
9 F+ 1/8" cr 30.00
9, 12 GD 6.00
9 pihc(2) o/w VG 15.00
gold key
10(2) GD- ss, ext wsbc 5.00
1 GD 6.00
ANNIE OAKLEY (Marvel, 1948)
11 fa/G 7.00
APACHE KID (Atlas, 1950)
7 CON G/VG 8.00
19 VG/VG+ 12.00
APACHE TRAIL (America's Best, 1957)
4 VG 8.00
BAT MASTERSON (Dell, 1959)
2, 3(62)-5, 8, 9 GD 45.00
3, 4 VG 15.00
4 VG/F 23.00
5 VG+ 1"trsp, 3"cc 25.00
5 F- lt 1.5" cofc 32.00
8 F 1/16"trfc 30.00
BEN BOWIE AND HIS MOUNTAIN MEN (Dell, 1958)
fc 513 VG 10.00
7 & 11, 13, 16(2), 17 VG/F 10.00
9 VG/F 10.00
12 F- 9.00, F/VF 20.00
16 VG mod spot 5.00
17 a/GD + 5.00; bf/F+ 20.00
BILL BOYD WESTERN (Fawcett, 1950)
5 fa 11.00
8 fa 8.00
BILLY BUCKSKIN (Atlas, 1955)
1 1/8"mch(2) o/w F- 25.00
BILLY THE KID (Charlton, 1957)
(some "Fines" have 1/4" cc)
11 VG+ 1st Ghost/Grain 15.00
16, 29 VG/F 15.00
32 F- 13.00
35, 40 VG 8.00
BILLY THE KID (TOBY)
1 coin G 19.00
2 coin VG 14.00
5 coin VG 10.00
6 coin VG/F frazetta 24.00
BLACK DIAMOND WESTERN (Lev Gleason, 1948)
29, 56, 57 GD 4.50
30 VG- 8.00
33, 34, 40, 43, 47, 56 VG/F 13.00
36 10"trpp po/fa 1.50
51 7"trpp fa 6.00
BLACK FURY (Charlton, 1955)
6 a/NS 5.00 bl, 1/8"trp o/w F/VF 10.00 cr VF/NM 12.00
14 VF 15.00
BOB COLT (Fawcett, 1950)
2 CON VG 30.00
BOBBY BENSONS B-BAR-B RIDERS (ME, 1950)
1 CON 10"trpstn sp G 30.00
9 G 22.00
BONANZA (Gold Key, 1962)
3, 4(62), 8, 18 G 7.00
5 G+ 11.00
5 fa 4.00
7 VG, 23 VG/F 2"cc 14.00
8 F- 3/4"cc 25.00
10 VG 1/2"trfc, 16 VG/VG+ 15.00
11 VG+ 5"cc, 24(a2) VG/F 16.00
12, 00(2), 13 VG/F 18.00
12, 16, 17, 19 G+ 10.00
12 VG-, 13 VG- tas 12.00
15 VG/F lt 3"cc 16.00
18 VG/F lt 1/4"hood stn (x2), 1/2"trsp 16.00
20 fa/G ed spot 5.00
21 F- 20.00
25 VG/F sc 14.00
26 VG lt 1"stn fc 10.00
29(x2), 31, 35, 37 GD 6.00
31 F/VF (solid) 30.00
32 VG/F lt 1/2"cs 14.00
33, 37 po 2.00
34 VG 5"cc 10.00
36 VG, 37 VG lt spot 12.00
36 G+ 9.00
BRAVE EAGLE (Dell, 1956)
fc 705 a/F (2) 2"cc o/w VF 17.00
BUFFALO BILL (Youthfull, 1950)
9 F 3/4"cc 24.00
BUFFALO BILL JR. (Dell, 1956)
four color 742 VG+ 13.00
7-11 avg VG/F 13.00
GOLD KEY (1965)
16(2) VG 6.50
1 F- 8.00
1 F 1/2"rnd pnnk smil fc 10.00
CHEYENNE (Dell, 1956)
4 G/VG 8.00
5 VG 1/2"trspx2) 10.00
6bx3), 9, 11 VG 10.00
7-9, 16 VG/F 14.00
14 VG 1/4"cosp 10.00
18, 19, 22 F/F+ 25.00
CISCO KID (Dell, 1950)
8, 9 G, 14 G+ 8.00
12, 17, 18, 21, 28, 35, 36 avg VG/F 17.00
COLT .45 (Dell, 1958)
4 VG mod pnnles fc 10.00
5 VG 1/4"cocr bath a 18.00
6 F- 23.00
7 VG 17.00
7(x2) VG- sc; bNG- 1"trspx(2) 13.00
7(x2) VG- 13.00
COWBOY ACTION (Atlas, 1955)
5 (#1) Maneely cvr/3 sstc G 12.00
COWBOY IN AFRICA (Gold Key, 1968)
1 VG/F 11.00
CRACK WESTERN (Quality, 1949)
71 2"trpsp o/w VG (ea G) 14.00
75 pth bk, 1.5"x1/2"pofc/fc G 10.00
77 VG 14.00
77 G 3"trsp 7.00
83 crsn/de cvr 2"trsp G 10.00
84 G 10.00
DALE EVANS (Dell, 1948) (QUEEN OF THE WEST)
7 fa tstn a, 18 G 13.00
10 CDN fa 10.00
12 G+ 15.00
DANIEL BOONE (Gold Key, 1965)
1 VG 20.00
2 sc o/w VG 12.00
2 F+ 20.00
4-6 F or * 5.00
5 VF 18.00
7-13 avg VG/F 9.00
DAVY CROCKET (Charlton, 1955)
1 G+ scarce 15.00
1 10"trpp fa/G 6.00
2 F+ 20.00
DAVY CROCKET, KING OF THE WILD FRONTIER (Gold Key, 1963)
1 adtc o/w VF 110.00
1 VG 28.00
1 G+ 21.00
1 G 14.00
1 fa, 2x3) G+/VG 7.00
FLYING A'S RANGE RIDER (Dell, 1952)
4, 8, 10(2), 12 G/VG 8.00
3, 4, 12, 20, 22 fa 4.00
5, 9, 11-14, 16(2), 18(2) VG 10.00
8 a/F 15.00 bNF 25.00
13, 20 VG/F 15.00
14 VG/NM 40.00
15, 18 F- 20.00
16(x2), 22GD 6.00
24 G/VG 9.00
GENE AUTRY (Dell, 1943)
6 G 11.00
7 3 F/VF 25.00
7 6 F- 16.00
8 1 F- 13.00
9 3 a/fa 2.00 bNF/NM 20.00
104, 110-112 avg F- 15.00
GENE AUTRY'S CHAMPION (Dell, 1950)
3-18 avg GD/GD+ 6.00
12, 17 VF/NM 27.00
19 a/F 10.00 bl VF/NM 27.00
GUNSMOKE (Dell, 1956)
7 VG 14.00
8 VG 1"trpp 12.00
8, 9(x2), 11 VG 16.00
9 VF 39.00
9, 11, 12 VG 12.00
11 VG/F, 12 F- 20.00
12 VG 17.00
13 VG/F 15.00
15 F+ 30.00
GUNSMOKE TRAIL (Ajax, 1957)
2-4 avg VG/F 18.00
HAVE GUN WILL TRAVEL (Dell, 1958)
4, 7 GD 7.00
5, 11 VG/F 18.00
HAWK (Ziff-Davis, 1951)
1 G 13.00
3-10 tan G+ ..... no glasses 35.00
HOODED HORSEMAN (ACG, 1952)
20 F- 20.00
HOPALONG CASSIDY (Fawcett, 1943)
94 VF 60.00
97 F- 28.00
121, 122(cc) file VF/NM 45.00
IDAHO (Dell, 1963)
1-5 avg F- 8.50
JOHN WAYNE ADVENTURE COMICS (Toby, 1949)
2 Cdn VG/F 1/8" trfc 100.00
LASH LaRUE WESTERN (Fawcett, 1949)
47 F- 1st Charlton 43.00
58 F- 28.00
61 a/im cf fa, 2.00 bF 24.00
65 lt 1"sc fc o/w VG/F 10.00
LONE RANGER (Dell, 1948)
7 cdn VG 27.00
7 cdn GD 15.00
9 cdn G 29.00
14, 21, 30 cdn VG 16.00
15 fa inc, 36 fa 5.00
20 cdn pp 3.00
23 cdn VG org, rebold 20.00
29 cdn F 24.00
30 cdn VG fx bc 14.00
51, 54, 65 VG 12.00
68(x2), 70 VG/F 16.00
72 a/NS F 14.00 bF 18.00
76, 79, 82, 94, 97, 98(2) F- 15.00
75, 81, 87(2), 90-92, 93, 94(2), 96-98(2), 99(x2), 103-106 VG 14.00
79, 80-82(x2), 83, 95, 96(x2)-99, 103 GD 5.00
80, 81, 87, 89(2), 91, 92(x2), 96, 94, 99(x2), 106 avg F- 19.00
80, 85, 89(x2), 91-93(x2), 96, 100, 104 VG- 8.00
80 F+; 100 F- 20.00
113 VG- 15.00
115 F- 23.00
116 fr wd o/w F 15.00
116 a/GD(2) 9.00 bNG 18.00
116 ms, gh fc o/w VG/F 9.00
118 a/NG(2) 50.00, bNG/F- 83.00
118 VG/F 1/4"cc(x2) 63.00
125, 130(3) VG/F 20.00
LONE RANGERS WESTERN TREASURY (Dell Giant)
1 (1953) 5"cc o/w VG 32.00
1 VG/F slight spot 45.00
OUTLAW KID (Atlas, 1954)
4 F/VF 45.00
17 F- 15.00
19 VG 11.00
OUTLAW KID (Marvel, 1970)
9, 19, 20, 22, 25, 27 VG 4.00
10(x2) F- origin 20.00
11-24 avg VF 15.00
RED MASK (ME, 1954)
42 (#1) lp stn sp, sc o/w VG 23.00
51 VG 1"; 2"trsp 15.00
61 sr G/VG 30.00
53 F- slight fx fc 15.00
RED RYDER COMICS (Dell, 1940)
37 i cf o/w G 10.00
42, 48 G/VG 10.00
98, 151 VG 7.00
102, 103 GD/VG 7.00
RIFLEMAN (Dell, 1959)
2 lt wd bc, fc = F, fea G 11.00
4 GD- 9.00
5 VG 20.00
7 GD+ 15.00
13 VG/F 2"cc 16.00
19 sc VG 14.00
ROCKY LANE WESTERN (Fawcett, 1949)
40 sc fc trsp edge o/w VG 20.00
41 G 10.00
41, 42, 44, 45 VG 8.00
53 fa/G 7.00
55 VG- 1/4"x1/2"co top cr 15.00
59 VG+ 7"cc 13.00
63 VG 14.00
77, 78 sc o/w F 14.00
ROCKY LANE'S BLACK JACK (Charlton, 1957)
22 VG 12.00
25 G 8.00
ROD CAMERON WESTERN (Fawcett, 1950)
2 CDN 1"lt thru bk o/w G 10.00
17 G 11.00
19 VG 23.00
SIX-GUN WESTERN (Atlas, 1957)
2 F 1/8"cb top cr, mirg/mc 35.00
3 1.5"mc o/w F 26.00
4 G 7.50
SPIN AND MARTY (Dell, 1956)
6 fa 5.00
7 G+ 12.00
SPUNKY (Standard, 1949)
4 CDN G+ 8.00
TEX RITTER WESTERN (Fawcett, 1950)
1 7(x2) 28, 39 GD+; 12.00
TEX TAYLOR (Marvel, 1948)
4 CDN VG 15.00
TIM HOLT (ME, 1948)
4 fa/G 13.00
9 (#'d 30 CDN) VG 20.00
13 VG lt rust; 22.00
14 cdn fa-cvr 4.00
15 VG smil nails; 1"hlc 17.00
16 G/VG 17.00
27 CDN VG/F mod fx outer edge 10.00
TOM MIX WESTERN (Fawcett, 1948)
1 G+ 1/2", 1/4"trsp 120.00
9 CDN VG (SDI) 35.00
41 po/fa 3.00
TWO GUN WESTERN (Atlas, 1950)
5 (#1) orgin apache lea, VG/F lt 3"cr 75.00
7 G 13.00
7 fa 7.00
7 VG 26.00
8 G+ 20.00
8 (#4) F 1/8"cs top cr 30.00
9 F 39.00
12 VG- 18.00
WAGON TRAIN (Gold Key, 1964)
1(62) F+ 25.00
1 VF+ 35.00
2 VG/F, 3 F 15.00
2 VG- lt 1"wst fc 8.00
2 G+ 6.00
3 fa 3.00
WESTERN COMICS (DC, 1948)
4 CON G+; 14 CDN F- 30.00
5 CDN G+/fc/c o/w VG 20.00
5 CDN G, 6 CDN G+ 18.00
33 2"trsp o/w VG (ea G) 11.50
36 VG 25.00
67 fa 10"trpp 4.00
71(2), 75 VG 16.00
74, 75, 77, 78 VG 19.00
WESTERN OUTLAWS & SHERIFFS (Atlas, 1949)
64 CDN F- 30.00
WILD, WILD WEST (Gold Key, 1966)
1 VG/F 38.00
2 VG 1/8"bo bottom fc 20.00
5(x2), 6 VG/F 21.00

MARVELS
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AMAZING SPIDER-MAN
#' 15 si VG 2490.00 bNG/VG+ 2800.00 cNG/F 3800.00 cF 9700.00
2 F- 700.00
3 GD 180.00
3 F- 600.00
4 wsbc, o/w VG- 220.00
5 a/L 1/8"fc o/w F/VF 480.00
5 (smi pobc) GD 125.00
6 VG/F 300.00
6 1/4"pofc; no VG 180.00
9 a/GD- 80.00 bl VG 170.00 cl/a/gd 60.00
11 2"; 1/4"tcc o/w F- 150.00
11 mc; 1/8"cosp, o/w F 145.00
13 a/GD- 60.00 bl/NM- 85.00 cl/F+ 30.00
13 mc ss fc o/w VF 220.00
14 a/lt clear tsp o/w Fix Spd GD+ 160.00
15 a/NG/VG+ 140.00 bl/smi mc o/w F- 160.00
17 a/NG/F (50.00 CD) bNG 126.00 cl/F/NF 300.00 cl/VF 400.00
18 a/NG 80.00 CD) bNG- 70.00
19 F- 111.00
20 a/L/4"pofc o/w F 80.00 bNG 90.00 cl/F 220.00
22 VG/VG+ 65.00
23 a/GD 40.00 bF- 110.00
24 F/F+ 110.00
25 a/L 1/8"trspfc/3"hlc 55.00 bNG 60.00
27 a/NG/F 70.00 bF- 85.00 cl/F/ Writing pamk bc) 120.00
28 a/GD- 30.00 bi/28 1"trsp 70.00
29 a/NG 40.00 bF- 55.00
30 1/4"trsp o/w F 50.00
31 smil pamk fc VG 38.00
32 a/F 60.00 bF 45.00 cl/R wst fc; o/w VG 29.00
32, 41 VG/F 50.00
33 a/F 56.00 bl/Fmc)45.00 cl/lt mc o/w VF/NM 90.00
33 1/8"trsp F 55.00
34 a/NF 110.00 cl/F/47.5.00 cl/NG 40.00 cl/NG- 35.00 (NG/F/NG/NM
35 a/NG/F 45.00 bl 1/4"cc o/w VF 90.00 cl/F/NF 80.00 cl/1/8"cc/2) o/w VF/NM 200.00
36 a/F+ 70.00 bNF 110.00 VF/NM 270.00
37 a/ FN 62.00 bNG/F 48.00 cl/NG1"pobc) 25.00 cl/a 12.00
38 a/smi initial fc, 1"cc o/w VF 49.00 bl/NM/NM 130.00 cl/F 60.00
41 a/ VG/F 47.00 bNG-35.00 cl/NG40.00 cl/F/NF 90.00 cF 65.00
42 a/F/NF- 85.00 cl1/2"pobc o/w VG 25.00 cl/GD 17.00
43 a/NF/NM 80.00 bl sc VF 30.00 bNG 24.00 cl/ed pennies fc, bc o/w VG 10.00
44 a/ VG/VG+ 25.00 bNF/NM(2) 80.00 cl/NG/NM 30.00 cF- 40.00
45 a/NF/NM(2) 80.00 bNF- 70.00 cF- 34.00
46 VG/F 30.00(x2)
47(x2), 48(2), 49 all VG- 23.00
49 VF/NM 80.00
50 a/NG 86.00 bF- 120.00
51 a/NF- 100.00 bl/4"trsp o/w F 38.00 cl/VG/F 48.00
52 a/NF/NM 65.00 bNG- 17.00
53 a/NF/NM 65.00 bF 30.00 cl VG/F 34.00
54 a/ VG/F 24.00 bNG- 15.00 cl/GD 7.00
55 a/F 30.00(2) bl/t 2"wsbc o/w VF 90.00
56 a/NG/NM 65.00(3) bNF 55.00 cl/F/F+ 45.00
57 a/NF/NM 65.00 bNG/F- 25.00 58 a/NF/NM 65.00(2) bNG/F 27.00
59 a/NF/NM 65.00(2) bNF-Ea) 27.00
60 a/Gd + (sc) 12.00 bl/F/F 38.00
AVENGERS
1-3 multiples in stock call for great deal
4 a/GD/VG 190.00 bl GD- 130.00
5 VG 55.00
6 VF- 140.00
6, 7 VG 40.00
6 10"pstn sp fa 18.00
6 1"r/c G 20.00
6, 7 VG 48.00
6 GD+ 30.00
7 VG/VG+ 60.00
8 fa/VG 18.00
9 VG-; 15 F- 45.00
9 VG+ 60.00
10 VF 130.00
10 pamks fc; o/w VG 20.00
11 VF/NM 170.00
11 VF 150.00
12 VG 28.00
12-16 VF/NM 110.00
12 VG- 28.00
12(x2), 13 F- 43.00
13 G/VG 21.00
14 VG/F 37.00
15 VG 28.00
15, 16 GD- 14.00
16 VG+ 45.00
16 fa/G, 20 VG 13.00
17-22 VF/NM 65.00
24-29 VF/NM 40.00
CAPT. AMERICA
other conditions available at 50% off cash
100 a/NG/F 100.00 bF/NF 190.00 cl VF/NM 350.00
102-108 a/NG 15.00 bl F/NF 35.00 cl VF/NM 60.00
110, 111, 113 a/NG/F 28.00 bl/F/VF 60.00 cNF/NM 80.00
112, 114-125; a) VG/F 15.00 bl/F/VF 25.00 CNF 38.00
DAREDEVIL
3 a/cl cf fa 25.00 bNG 80.00 cl F/VF 180.00 cl VF/NM 325.00
4 a/1/4" pobc o/w VG 60.00 bNG 70.00 cNG/F 250.00
6 a/GD 21.00 BNG 35.00
7 a/anc fa 20.00 bl/tas VG 68.00 chc o/w F- 95.00 cl/NF- 190.00
8 a/dy GD 15.00 bl/GD- 18.00 cl/NG 42.00 cl/NG/F 55.00 cl/NF- 110.00
9 a/ts 12.00 bl/GD 21.00 cl/GD/VG 30.00 cF 62.00 cl/NF/NM 145.00
10 a/GD-18.00 bl/GD/VG(2) 30.00 cl/F- 60.00 cl/NF- 100.00
11 a/sc VG- 34.00 bl/NF/NM 80.00 cl/F 120.00
11-15 VF/NM 70.00
12, 15 F- 25.00
12-14 VG 16.00
13 F/NF 1"trp inside 25.00
13, 15 VG 20.00
14 GD+ 14.00
17 VF/NM 100.00
17 VG+ 32.00
17 VG/VG+ 30.00
17 GD 12.00
18 GD 7.00
18(x2) VG 14.00
19(x2), 20(x2) VG 10.00
19 F- 20.00
19, 20(x2) VG/F 17.00
20 G 5.00
21 VG+ 12.00
21-29 VG 10.00
21, 22 VG/F 9.00
22, 25 G/VG 7.00
26 1"lt tsstn(x2) o/w VG/F 10.00 26 ed(x2) o/w fa/GD 2.50
26, 29 GD+ or * 6.00
27 GD+ 7.00
31, 32, 35, 39 VG+ 10.00
31, 32(x3), 33, 34(x2), 39 sc; 42 G/VG 5.50
32, 33(x2), 34(x2), 36-38 VG 7.00
33 VF/NM 25.00
33, 34(x2) VG+ 9.00
33, 35, 40 VF/NM 25.00
34 1 pamk fc o/w VG 6.00
34 1"trfc F 15.00
35 a/L 1/8"trsp, tpfc o/w VG- 14.00
35 VG+ 8.00
35 fa 6.00
36 F- 40.00
37, 38 GD-/GD 11.00
38 G/VG 17.00
39 fa 6.00
40 G/VG lcf 15.00
41-47 VF/NM 55.00
41 VG 16.00
42, 47 VG/F 4.00
43 F/VF 35.00
46 VG 16.00
46, 47 VG/F 20.00
48 a/NG 180.00 bF- 250.00 cl/F/VF 500.00
48 fa/G 70.00
49 1"trsp o/w VG 50.00
50 VG 64.00
50 GD 32.00
50 1/4"x1" pobc o/w VG 45.00
51 F- 19.00
51 pamnks bc o/w VG 26.00
52 fa/G w/lc 6.00
53 G/VG 17.00
53 VF/NM 80.00
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54 VG/F 17.00
55 F- 30.00
56, 59, 60 VF/NM fle 60.00
57 VG+ 20.00
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59 F/VF 45.00
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61, 65 VG+ 14.00
62 lt pamnks bk o/w VG/F 9.00
61, 63 VG 12.00
64 F- 15.00
65 VG/F 14.00
69 VG 11.50
66 VF/NM 90.00
66 3"cc/lc o/w VG/F 26.00
66 G/VG 18.00
67 VG+ 38.00
70 1/16"trfc o/w F 16.00
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74 2"x1" wsbc O/W VG/F 8.00
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33 VF- 70.00
34, 37, 40 VG 23.00
34-40; 45 VF/NM 80.00
34 VG 23.00
34 lt wd fc, sprl o/w VG 15.00
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37, 38 GD-/GD 11.00
38 G/VG 17.00
39 fa 6.00
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48 fa/G 70.00
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50 VG 64.00
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51 F- 19.00
51 pamnks bc o/w VG 26.00
52 fa/G w/lc 6.00
53 G/VG 17.00
53 VF/NM 80.00
54 VF- 40.00
54 VG/F 17.00
55 F- 30.00
56, 59, 60 VF/NM fle 60.00
57 VG+ 20.00
57 G- 7.00
59 F/VF 45.00
61-65, 68-70 VF/NM 40.00
61, 65 VG+ 14.00
62 lt pamnks bk o/w VG/F 9.00
61, 63 VG 12.00
64 F- 15.00
65 VG/F 14.00
66 VF/NM 90.00
66 3"cc/lc o/w VG/F 26.00
66 G/VG 18.00
67 VG+ 38.00
70 1/16"trfc o/w F 16.00
71, 75-86 VF/NM 30.00
73 VG/F 15.00
73 VG 12.00
74 2"x1" wsbc O/W VG/F 8.00
76 VF 30.00
79 fa 2.00
80 VF 28.00
81 VF 20.00
81 4" cc(x2) o/w VG/F 6.00
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ADAM-12 (Gold Key, 1973)
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8 GD 10.00
9 a/NG 18.00 bl F- 29.00
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14 tsstn/NG 13.00
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18 a/tas o/w VF 16.00 bl/NF 42.00
19 F/VF 35.00
20 a/ VG 13.00 bl/F/F+ 25.00
21 VG+/F; 23 F/VF 17.00
21 VF 28.00
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3 F/NF 55.00
4 F/NF 33.00
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THE LAW is a ASS

By Bob Ingersoll

WHITING

*This column's title comes from Charles Dickens' **Oliver Twist**, in which Charles Bumble, a vulgar, common, and ungrammatical man, told that he was liable for the actions of his wife (because English law at the time presumed that a man was responsible for the actions of his wife, responded: "If the law supposes that... the law is a ass — an idiot... The Law is a bachelor. An ass is a donkey.*

The author of this column can be reached at P.O. Box 24314, Lyndhurst, OH 44124.

"... she fought such questionable antagonists as ... the Man–Elephant — a baddie who wore an elephantine exo-skeleton that had hypersonic trunk blasts and grappling hook tusks."
— Bob Ingersoll

It's always nice to see one of us make good.

The operative "us" here being lawyers, a group so universally maligned that "Q: What do you call a group of sky–diving lawyers? A: Skeet" is only the latest in a long and seemingly inexhaustible line of maligning jokes — although rather a funny one, if truth be told. The operative "one" is Jennifer Walters, or as you may know her under her *nom de punch*, She-Hulk. The operation by which she "made good" is what this column will be all about.

When Associate Editor Brent Frankenhoff told me that ***CBG*** was doing a special "pronoun issue," my first thought was: *Which pronouns do I want to write about?* Actually, my first thought was of Daffy Duck's line from Chuck Jones's classic "Rabbit Seasoning" cartoon: "Pronoun trouble. It isn't, 'He doesn't have to shoot you now,' it's 'He doesn't have to shoot *me* now.'"

But I, as might be observed elsewhere in these pages, digress. One of my choices was She-Hulk, who I figured belonged here because she became her own character by adding the pronoun "she" onto the existing name Hulk. A technicality, maybe, but what do you expect? She-Hulk and I are both lawyers. In fact, her being a lawyer was instrumental to her becoming She-Hulk.

In *The Savage She-Hulk* #1 (Feb 80), Jennifer Walters, a criminal defense attorney in Los Angeles, was paid a visit by her famous cousin Bruce Banner, also known as The Hulk.

Hey, I'm not belaboring the obvious here, Jennifer didn't know this — Bruce had to tell her of his alter ego in this issue. (Which always puzzled me, truth to tell. In this day and age, whenever anyone "goes postal," ABC, NBC, CBS, CNN, and MSNBC all move PDQ so that ASAP they have cameras and microphones in front of every friend and relative to ask for their reaction to the fact that their loved one just slaughtered 13 dozen Hare Krishnas and a parakeet in the airport white zone; how did Bruce Banner's cousin manage to avoid learning he was The Hulk when everyone else in the country knew? She took time off from reading *USA Today* for a year to bone up for the bar? But I — or have I used that joke already?)

Jennifer was representing Lou Monkton, a mobster accused of murdering the bodyguard of Nick Trask, another mobster. Jennifer was sure that Trask framed his hated rival Monkton, and had devised a plan to flush Trask out. She spread the rumor that she'd uncovered proof that Trask framed Monkton. Trask, much like a James Bond martini, was so shaken, not stirred, that he sent two goons out to kill Jennifer — goons who shot her in the back, mortally wounding her. Which explained why Jen was an attorney and not the head of the Impossible Missions Force: Her plans had a fatal flaw to them.

Bruce acted quickly, taking Jennifer to a doctor's office in a nearby house and performing an emergency transfusion with the transfusing equipment he found there. That Bruce found a doctor's office in a house didn't bother me; lots of doctors put out their shingle in an extra room of their home. That this doctor had transfusion equipment handy did bother me. Why would a suburban doctor with an office in his house keep transfusion equipment handy? Those really deep shaving cuts that won't stanch fast enough for the ambulance to get the patient to the hospital?

Jennifer survived but — true to comic-book transfusion policy, which says, "if a super-powered individual donates blood to another, the recipient will receive said donor's super-power" — Jennifer was infected by Bruce's gamma-ray altered blood, and she became The She-Hulk.

She-Hulk's first mission was to track down the men who tried to kill her. She does — not particularly hard, considering they came to Jennifer's hospital room and tried to kill her again — but give her a break willya, she was a rookie. Then she ordered the men to talk and they did, quickly confessing that they killed Trask's bodyguard and framed Monkton, all on Trask's orders.

Ordinarily, having extracted several confessions that exonerate her client would have ended the case in Jennifer's favor. It didn't. In *The Savage She-Hulk* #2, Jennifer's motion to dismiss the charges against Monkton was denied, because, as Assistant District Attorney "Buck" Bukowski argued, the confessions were made under duress so were not admissible. Jennifer went to the three hoods who tried to kill her and offered them a deal — she wouldn't press charges against them for attempted murder, if they'd turn state's evidence against Trask on behalf of Monkton. They accepted. They confessed. And one somewhat unrelated fight scene later, the judge accepted the new confessions of Trask's hitmen and dismissed the charges against Monkton.

Ordinarily, having extracted two different sets of confessions that exonerated her client would have ended the case. Neither Jennifer nor we were so lucky. In *Savage She-Hulk* #3, Trask sent a green robot to kill his men and frame She-Hulk for their murder. Now, as Buck Bukowski gloated, "Without them, Monkton's back in the hot seat, Jen! Your defense can't possibly stand up to my prosecution now." So She-Hulk spent the next several issues tracking down proof of Trask's guilt and Monkton's innocence, which she managed to do somewhere around issue #5.

Remember what I said about Jen not reading the news stories about her cousin being The Hulk while she boned up for the bar exam? Could you tell me how she managed to study for, and pass, said bar exam without ever once studying the Hearsay Rule? It's a pity, too. If she had, she could have saved both herself and us the pain and trouble we all went through in the next few issues, because she would have known that those killers' confessions were admissible irrespective of their being life-deprived.

Hearsay: it's one of those things you hear about all the time but don't really know what it is, and that's if you're a lawyer. I have no idea what lay people think of the concept. In a nutshell, hearsay is a statement made by someone who is not testifying in court and which is offered in court to prove the truth of the matter asserted. Basically, anytime you hear someone testify, "he said," or "she said," it's going to be hearsay.

As a rule, hearsay is not admissible in court. But if, as the saying goes, there's an exception that proves every rule, the Hearsay Rule has more proof than a liquor store. The Hearsay Rule is riddled with so many exceptions that make what would otherwise be inadmissible hearsay admissible, it would be easier to list what kinds of hearsay aren't actually admissible that to list the exceptions which are.

One of the most basic exceptions to the Hearsay Rule is the declaration against penal interest. If a person makes a statement which subjects him to criminal prosecution, the law reasons that there is a reliability inherent in the statement. After all, no one would willingly say something that put himself in the hot seat unless it were true. So a declaration against interests, because of that reliability, is one of those numerous exceptions to the Hearsay Rule I talked about and they are admissible.

Since the statements of the dead hoods were against their penal interests, they would have been admissible as exceptions to the Hearsay Rule and admissible in Monkton's defense, even though the killers themselves were not alive to testify. Jennifer could have won her trial without all her She-Hulkian efforts of the next several issues. Moreover, I can't imagine many district attorneys who would really pursue the case against Monkton under the circumstances. Rather, they'd try to use the killers' statements in a prosecution of Trask for murder. The killer's confessions, coupled with Jennifer's testimony of how they tried to kill her in the hospital and how she came to get their confessions, would have been enough to initiate a case against Trask.

For some reason Jennifer didn't realize that even under the Hearsay Rule the killers' statements would have been admissible. So she went through her many She-Hulk activities to get the goods on Trask and free Monkton. Thereby taking that first step toward making good.

But not as a lawyer. Not even as a super-heroine. Yet. Remember this was still in She-Hulk's first series, the one when she fought such questionable antagonists as The Word, a man with the highly visual super-power of talking, and the Man–Elephant — a baddie who wore an elephantine exo-skeleton that had hypersonic trunk blasts and grappling hook tusks. We had to wait for She-Hulk's second series, the comic-adventure one by John Byrne, for her to make good.

Bob Ingersoll (P.O. Box 24314, Lyndhurst, OH 44124) knows he was stretching things a bit to go with She-Hulk. But I want you to consider this: It could have been worse. Just imagine if the character Tony is writing about, It the Living Colossus, had a female version.

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1,000 assorted authentic autographed football trading cards. A mix of '94 Superior Pix Rookie Football and '92 Courtside Draft Picks Football. All genuine autographs! These book at $2.00 to $5.00 per card. Each card pictures an athlete in an action photo and is hand signed. Make killer money here!!!

1,000 asst'd $299.95

Retail value of $2,000.00-$5,000.00!!!

MEGA DEAL K-19
** TY BEANIE BABIES **

You asked for 'em. We got 'em for you. We now have genuine regular size Ty Beanie Babies in stock in limited quantities at market prices. As you probably already know, these won't last long, so you better order now before they're all gone! In fact, the ones we have now are already sold, but don't get your undies in a bunch, we have more on the way. Ordering from us sure beats waiting in line over night only to get stomped, trampled, kicked and scratched trying to get one or two of them cute little critters and coming up empty handed.

If you're a parent on a limited budget, we also have similar bean bag animals available at way lower prices.

We are currently buying quantities of Ty Beanie Babies. If you have extras, give us a call. Distributors welcome.

CALL FOR CURRENT PRICES!

MEGA DEAL K-20
** TAMAGOTCHI VIRTUAL PETS **

Here they are my friend! More fun than a pocket pal . . . Or so I've heard. These are the little virtual pets from Bandai you carry around with you and take care of. People are collecting the different colors like mad and prices are appreciating daily. Don't wait 'til Christmas season, 'cause these babies'll be harder to find than an Elmo doll was last year. Call for pricing and availability now. These are in short supply, so it's best to order as soon as possible.

TAMAGOTCHI

Dare I say it?. . . We also have other virtual pets available too.

We are currently buying quantities of Bandai Tamagotchis. If you have extras, we'd love to hear from you! Distributors welcome.

CALL FOR CURRENT PRICES!

MEGA DEAL K-13
30 ASSORTED BEAN BAG ANIMALS

In case you haven't heard, bean bag toys are hot!!! Order this one and receive **30 bean bag animals** (asst'd brands) which retail at $6-10.00. Try 'em, you'll like 'em!!! Then guess what? You can order some more!!!

30 Assorted $99.95

**** Immediate Availability. ****
**** Prices subject to change. ****

MEGA DEAL K-5
100 - "SHOW ME THE MONEY" TUBES

Oh... Nellie!... Don't sell the farm yet grandma... we found some money... A whole lot of it!... Order this package and receive 100 tubes filled with $500.00 each of genuine **Shredded** U.S. Currency!... That's right dude over $500.00 in real cash... Moola... Green... Bank... Dinero... act fast before the U.S. Treasury guys haul us in!...

All for only $99.95

Retail value of $1000-$1500!!!

MEGA DEAL K-15
100 ASSORTED BEAN BAG ANIMALS

Already in the bean bag toy game and having a tough time getting supply? Step up and order this one and receive **100 bean bag animals** (ass't brands) that should last you a week or so!!!

100 Assorted $299.95

**** Immediate Availability. ****
**** Prices subject to change. ****

MEGA DEAL K-7
50 ASSORTED STAR TREK GENE RODDENBERRY SETS

Way back in the beginning Star Trek was struggling to get onto the airwaves. T.V. networks and stations could not understand the concept in words. Gene Roddenberry took to presenting pictures on mini-cards to the T.V. stations in his promotional mailings and thus created a unique 79 set 504 card collectible card set. Produced from about 1973-1987 or so, each set had only one very small printing (as Magill Barrett Roddenberry) states. The pictures were taken on the set by Gene himself, showing various phases of each production, including himself, costumes, creatures (some that made it and some that did not). Each set is 16 cards long and there are 19 sets total. Order yours today as we have a very limited supply and they can never be remade as the negatives do not exist anymore!

Retail at $9.95/set of 16

- Roddenberry Set #2110 Wrath of Kahn 1
- Roddenberry Set #2111 Wrath of Kahn 2
- Roddenberry Set #2112 Wrath of Kahn 3
- Roddenberry Set #2113 Wrath of Kahn 4
- Roddenberry Set #2114 Captain Kirk
- Roddenberry Set #2115 Mr. Spock
- Roddenberry Set #2116 Motion Picture 1
- Roddenberry Set #2117 Motion Picture 2
- Roddenberry Set #2118 Motion Picture 3
- Roddenberry Set #2119 Costumes 1
- Roddenberry Set #2120 Costumes 2
- Roddenberry Set #2121 Costumes 3
- Roddenberry Set #2122 T.V. Show 1
- Roddenberry Set #2123 T.V. Show 2
- Roddenberry Set #2124 T.V. Show 3
- Roddenberry Set #2125 Search For Spock 1
- Roddenberry Set #2126 Search For Spock 2
- Roddenberry Set #2127 Search For Spock 3
- Roddenberry Set #2128 Nimoy Director Series

Retail value of $500-1000!!!

All for only $99.95

MEGA DEAL K-16
BEAN BAG BEGINNER ASSORTMENT

The Bean Bag Beginner Assortment allows you to get your feet wet with little risk. You'll receive a variety of bean bag toy products. Put them out and see what styles sell . . . Then, reorder the ones that work for you.

- 10 - Asst'd Bean Bag Animals (Asst'd brands)
- 10 - Asst'd Bean Bag Dinosaurs
- 10 - Asst'd Bean Bag Animal Key Chains
- 5 - McDonald's Ty Teenie Beanie Checklist Bags
- 5 - Asst'd McDonald's Ty Teenie Beanies
- 2 - Ty Beanie Baby Collector Diaries
- 10 - Asst'd Bean Bag Kids
- 2 - Beanie Sleeping Bags
- 2 - Beanie Storage boxes

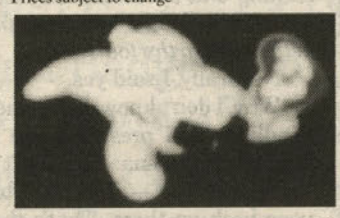
All for only $199.95

**** Immediate Availability. ****
**** Prices subject to change. ****

MEGA DEAL K-9
25 ASSORTED "TEENIE BEANIE BABIES"

O.K. If you don't know about these you'd better close your shop now, 'cause you're asleep at the wheel!!! The hottest craze to hit the U.S. since "POGS". People are fighting to get these... McDonald's used these as a Happy Meal premium and soon sold out... We have a limited mixture and they will sell out fast, so wake up now and call...

* Prices subject to change *



Call for current price.

Retail value of $250-$400!!!

MEGA DEAL K-10
McDONALDS TEENIE BEANIE BABIES SET (10)

These are super hot and going up up up... every day. The set consists of 10 different animals issued by McDonalds, 1 each week for 10 weeks. The early weeks' toys are very hard to get. We have a limited number of sets available. Watch these things fly at $100.00 to $200/set by Christmas. Act now! And reap huge profits in the near future...

* Prices subject to change *

Call for current price.

Retail value of $100-$200/set!!!

MEGA DEAL K-17
BEAN BAG INTERMEDIATE ASSORTMENT

Step up to the plate for the Intermediate Assortment for an even greater value. There's no time like the present to get in the bean bag game and start making money. This variety package lets you test the water without having to dive in over your head!!!

- 20 - Asst'd Bean Bag Animals (Asst'd brands)
- 20 - Asst'd Bean Bag Dinosaurs
- 20 - Asst'd Bean Bag Animal Key Chains
- 10 - McDonald's Ty Teenie Beanie Checklist Bags
- 10 - Asst'd Ty McDonald's Teenie Beanies
- 5 - Ty Beanie Baby Collector Diaries
- 20 - Asst'd Bean Bag Kids
- 5 - Beanie Sleeping Bags
- 5 - Beanie Storage Boxes

All for only $375.00

**** Immediate Availability. ****
**** Prices subject to change. ****

MEGA DEAL K-14
30 ASSORTED BEAN BAG KIDS

Bean Bag Kids . . . Same concept except these are cute little kids with bean bag bodies. Show these cuties to women and they'll go nuts for them!!! **30 assorted** girls and boys about 8" tall!!

30 Assorted $99.95

**** Immediate Availability. ****
**** Prices subject to change. ****

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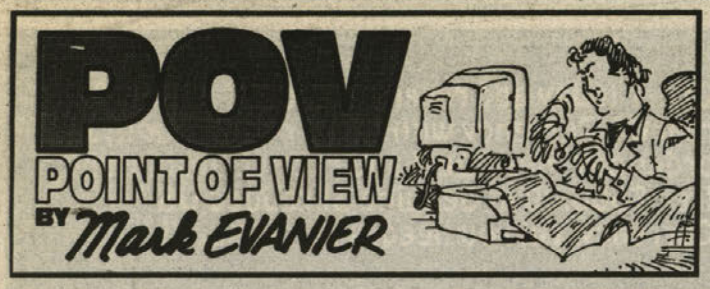

Yesterday was a rotten day. Until Wendy called.

Yesterday was July 1 — up to a point, one of those days when the phone doesn't stop ringing, each call representing another friend, co-worker, or near-stranger with problems aplenty. At times, I suspect that on those mornings, long before I awake, Willard Scott is giving out my phone number on the *Today Show* and saying, "If you have any sort of crisis today, people, call Mark Evanier — and don't take *no* for an answer!"

BAM!
IT'S THE MEN IN BLACK. GET DOWN!
EFFICIENTLY, ALL BUT ONE OF THE MEN IN BLACK LEAVE THE HOUSE, THE PRECIOUS PENDANTS WITH THEM...
WE DO NOT REQUIRE YOUR LIVES...BUT I WILL TAKE THEM IF FORCED TO.
STILL CAN'T MOVE--BUT WE'VE GOT TO GET TO THE ROBOTS SOMEHOW.

More Men in Black

As noted in Peter David's *But I Digress* column on Page 78 and in this week's *Clipping Service* on Page 10, sightings of Men in Black have been reported through the ages. One such MIB encounter was experienced by all who opened the pages of certain issues of Marvel's *Shogun Warriors* in 1980. They may look familiar in these panels from *Shogun Warriors* #16, but the Men in Black featured in this storyline by writer Doug Moench and penciller Herb Trimpe were robot bad guys who went about killing nice aliens. In fact, they were the emissaries of a rogue alien called The Primal One. Nice hats, though.

— *Michael Dean*

When I got up, there were four such messages on my answering machine. I went to a 9:30 a.m. meeting, came home, and found eight more. By 1 p.m., the calls were coming in faster than I could return them. Around 3:30, when the phone rang for the umpteenth time, I almost didn't answer it. Fortunately, I did and, fortunately, it was Wendy Pini, the charming and talented creator of *Elfquest*. "You want to go to Disneyland tonight?" she asked.

Disneyland?

I instantly knew what I had to say: *Are you nuts? I'm way behind on work! I have editors screaming for pages! I have people calling me with emergency after emergency! I can't even spare one nanosecond to exhale, and you want me to put all this aside, drop everything, and drive down to Anaheim with you and spend all evening and all that money walking my feet off and waiting in line between swarthy tourists?*

Naturally, I said yes.

Why, I don't know. But sometimes deadlines and pressures are like a bull in the arena: You can't show them any fear — you have to turn your back on them. That's the only explanation I can give for why, half an hour later, I was picking Wendy up at her place and heading for the freeway.

I've known Wendy for more than a quarter of a century, and her devoted spouse Richard for more than half that time. They are two splendid folks, each well worthy of the other, and I always enjoy their company. When Wendy's in town and Richard isn't, I sometimes enjoy half their company, taking her to dinner or to the Magic Castle or, as last night, to the Happiest Place on Earth.

Actually, wherever Wendy travels is, by default, the Happiest Place on Earth. Hers is a sunny, ever-optimistic presence and that alone makes her the perfect companion for an outing to the Magic Kingdom. Last night, I learned four other benefits:

1. *She knows a short-cut.* Travelling from Los Angeles proper to Disneyland around rush hour is ordinarily a drive that should be assisted by Dr. Kevorkian. Tortoises speed past and your car devalues by at least 20% as you sit there, traversing the Santa Ana Freeway in two-inch increments. That is, if you're dumb enough to go that route. Heretofore, I had been — but the Elfqueen showed me a quicker course: South on the 405 to the 22, East on the 22 to Beach, off at Beach, then go North to Katella, and on to the second star on the right.

2. *She knows her way around Disneyland.* I don't.

3. *She has a new hip.* Wendy recently had a total hip-replacement, so she's eligible for what Disneyland calls a Special Assistance Pass. This means that she can use the handicapped entrances at most attractions, which means less waiting in lines. Less waiting in lines is a good thing.

4. *She doesn't like Eeyore.* This can be very important, as I found out the last time I took a woman to Disneyland. (See *POV* column, ***Comics Buyer's Guide***, Oct. 11, 1996.)

•

Wendy also doesn't like It's a Small World. This ordinarily wouldn't matter to me, except that I don't care for wild rides. More specifically, I don't like going on any conveyance that causes my stomach to reach the final destination five minutes after the rest of me.

Somewhere in the Kalahari Desert, there once was a nomadic tribe that spent its days clubbing themselves on their heads with blunt objects, inflicting as much pain and physical damage as possible on themselves. These people are the spiritual precursors of people who go on roller coasters. To me, the only difference is that the guys in the Kalahari didn't also pay good money for their self-punishment.

A few decades ago, I wrote a TV show that starred the Bay City Rollers. This was, of course, before they reached the unbelievable heights of stardom they today enjoy. It was decided that a hunk of the program would be taped on location at Knott's Berry Farm, with the Rollers romping about that venerable theme park. One icy, wintry morn, the writing staff was commanded to appear at said park at 7 to receive a pre-opening tour of the facilities.

Knott's Berry Farm is located a dwarf's throw from Disneyland, apparently subsisting in part on an overflow of tourists. In the '50s, its TV commercials touted it as a place where you could pan for gold, ride a stagecoach, see a "Wild West" show, and eat the world-famous blueberry pie. It all sounded about as exciting as watching your Chia Pet sprout.

To keep up with the times, the Knotts people updated and revamped. By that drizzly morn when they took us around the park, its selling points were rock concerts (featuring the least-acidic rockers) and a number of wild rides, the newest of which was about to open.

It was a long stretch of roller coaster track but not in a loop; your vehicle started in the center and then went up to one end — but not all the way to the end, or you'd sail into space as off a ski-jump. Instead, your car would then speed backward, down the track and up the other side — again, almost to the end. To make matters more excruciating, the middle of the track included a 360-loop, so that for most of the ride, you'd be either upside-down or riding backward, often both. Someone actually designed this thing knowing that people would pay money to be subjected to it.

"We're about two weeks from the test-firing," our guide explained to us.

"Test-firing?" I'm sorry. I don't get into anything that is "test-fired."

"We fire it a few hundred times with sandbags in it," he continued. "Then the first people who ride it are the people who built it. They ride it a few dozen times, then we bring out the executives of the Knott's company and they ride it, and then we have everyone who works in the park ride it. It will have given thousands of rides before we allow any civilians on it." ("Civilians," I guess; mean non-Knott's employees or anyone whose estate is likely to sue if the rider winds up splattered across Orange County.)

Our guide was trying to convince us of the attractions' safety but, instead, he instilled in all the writers — confirmed, in my case — a lifelong reticence to ride in anything more adventurous than a Pontiac. We did, however, decide to write scenes that required the Rollers to go on everything — especially their lead singer, who was giving us problems.

That's how I've always felt about rides that use your tummy for a *dreidel*. So when Wendy admitted to me, her deep-seated distaste for It's a Small World, I knew I could barter: "I won't make you go on It's a Small World if you don't make me go on any roller-coaster-type rides." To this she agreed, but with the stipulation that I had — simply *had* — to experience Indiana Jones. I agreed, figuring I could weasel my way out of it later.

•

Disneyland was about medium-crowded that evening, which was better than I expected for smack-dab in the midst of tourist season. Upon our arrival, Wendy led me directly to The Pirates of the Caribbean. This, we'd heard, had reportedly undergone a recent revision to remove a few intimations that the raping of maidens is a jolly pastime.

The changes turned out to be pretty minor. When I got home, I logged into a website run by Disneyland aficionados, wherein all the alterations were carefully itemized. Most were simple improvements, unrelated to abduction, but there had been a few political corrections. Previously, there had been several turntables, via which pirates chased wenches. A couple had been eliminated and, on those that remain, the women have been given trays of food. So one can interpret the scenario as the pirates craving the servings instead of the servers. Yeah, right.

Along the boat ride, you once passed a figure dubbed "The Pooped Pirate," for his exhausted pursuit of one maiden. He is now "The Stuffed Pirate," stuffed from overeating, and his dialogue has been modified accordingly. What's nice is that they have retained the spirit, if not the voice, of the late, great Paul Frees.

In case you don't know, Paul Frees was one of the great voice artists of his day. If you know who Mel Blanc and Daws Butler were, Paul was in that class. His rich, recorded tones are heard in many venues around the Magic Kingdom, and he is still heard as most of the pirates.

When it came time to record the new dialogue for the Stuffed (formerly Pooped) Pirate, they could have hired any voice artist and inserted any voice. Instead, they called in Corey Burton, the ranking expert at simulating the distinctive Frees style. (Corey is the guy I cast last year when we were doing the second volume of *Stan Freberg Presents the United States of America* and needed someone to replicate Paul's narration of the first.)

Corey did such a fine job that the redub is imperceptible. I don't know if he redid all of the Pooped/Stuffed Pirate's lines or some, but it all still sounds like Paul Frees, which is strangely comforting.

•

When we got out of Pirates, Wendy suggested we go on Indiana Jones. I bought some time by saying, "Uh, I think I'd rather wait until I finished digesting my dinner." (We'd stopped en route at a buffet-style place where the featured dish was deep-fried Odor Eaters.)

(Continues on Page 26)

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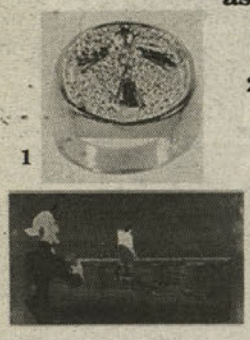
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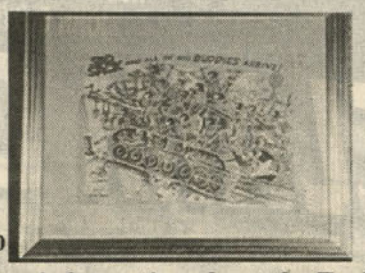
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Point of View

From Page 24

"OK," Wendy said. "Let's do The Haunted Mansion," which we did. Nice to hear Paul Frees' narration there, too. On the way out, Wendy again suggested we go ride Indiana Jones.

"I think I'd like my dinner to settle a little more," I said, and we instead went over to Mickey's Toontown and skulked around there for a while.

"Ready for Indiana?" she asked me then.

"As soon as I finish digesting dinner," I said.

"You ate four hours ago," she argued.

"Oh, *that* dinner? I haven't even started digesting that dinner yet. I'm still working on a lamb chop from last night."

"Mark ..."

"What can I say? I'm a slow digester. I'm taking a few days off next week to finish consuming a cannelloni I had in New York last August ..."

Pini wasn't buying any of this. Three minutes later, she had me in the handicapped entrance to the Indiana Jones Temple of the Forbidden Eye. There can be disadvantages to not having to wait in line.

In Indiana Jones, you and a band of strangers get seated in a military troop transport vehicle. That you get both seat belts *and* a safety bar is the tip-off that you aren't going for a leisurely Sunday drive. The plotline (there's a plotline) is that the temple is collapsing all around you and you're racing for the exits, avoiding snakes and crumbling walls and collapsing bridges and a bowling ball the size of a Wal-Mart. Mostly, your vehicle races and rocks and pitches and quakes and dips and there's one point where it feels like Disney just dumped you in a huge blender and hit *purée*. At one point, I think I really did taste that cannelloni from New York.

I suppose there is spectacular scenery all around, but it's hard to take in the sights when your head is between your knees. Also, it doesn't help to have Wendy Pini screaming right in your tympanic membranes. (She yelled so much that, for the rest of the evening, she sounded like Harvey Fierstein with a head cold.)

The guidebook says the ride lasts three minutes and 20 seconds, and I figure it's off by at least an hour. When we reached the end, a Disneyland employee with a large spatula pried me off the seat, and we staggered back out into Adventureland, months after we had last seen it.

Later, we saw a huge fireworks display and a parade and we rode a few of the tamer rides, like the Submarine and the Disneyland Railroad. Just before we left, we took in *Fantasmic!*, which is a multimedia spectacular. It has music and lasers and fireworks and fountains and boats and cartoons projected on screens of water-mist, all telling a story that not one person gets or cares about. Still, it's enormous fun.

More to the point, the whole evening was enormous fun — all but, oh, about three minutes and 20 seconds of it. It was fun because it was Disneyland and it was fun because I was with a terrific person and it was fun because I was playing hooky, just for an evening, from all those phone calls. When I got home, I found the number "14" flashing on my answering machine, and it didn't bother me one bit, because I was refreshed and ready to cope with it all. In fact, I'm coining a maxim about what I learned last night — something about all work and no play. Whatever it was, I sure needed it.

Thank you, Wendy. I owe you a recess.

This column comes to you from Mark Evanier, whose mail goes to 363 S. Fairfax Ave., #303, Los Angeles, CA 90036. And you know, they're right — it ***is*** *a small world, after all.*

Dan T's Inferno

Cynicism, thy name is Dinsdale.

In ***CBG*** #1080, Scott McCloud (*Understanding Comics*) presented a number of uplifting predictions for the future of the comics medium. But my curmudgeonly friend Dinsdale Piranha has asked to use my forum to present his own view of tomorrow:

• Comic books will take on a "fine art" perception as comics pages are hung in galleries alongside works by such famous contemporary painters such as — gee, I can't name any, either.

• New profit-sharing systems will separate artist-writers even further from the Puritan work ethic, and aspiring creators will have many more instructional books. Will Eisner's *Comics & Sequential Art* will be reissued as *Comics & Sequential Tanning & Resting*.

• Fresh ideas will blossom as American artists draw inspiration from the Japanese. Covers paying homage to *Fantastic Four* #1 will feature bug-eyed characters and giant robots.

• Federal tax-code writers will be hired to simplify the numbering system of comics.

• Comics will become more accessible because of being published by new electronic means. Millions of homes will have copies of *Maus* and *The Collected Bone* that continuously blink "12:00."

• The Sierra Club will set up a preserve for the last two nouns that haven't been trademarked.

• Story integrity and originality will reign, but air-traffic controllers will be needed to handle comics adaptations of animated episodes based on movies adapted from comics stories.

• More women will enter the comics industry, bringing with them a provocative perspective, but after their work is filtered through an editor, the credits will read simply, "It's Pat!"

• College courses on comics will take inquiry to new levels. Instead of "Who the heck is Jack Kirby?" eager students will ask, "Who the heck is Jack Kirby, and will this be on the test?"

• Publishers will continue to make absolutely vital upgrades to their products. Standard-format titles will be printed on Barbra Streisand tickets.

• Cutting-edge comics will stop stripmining '60s and '70s kitsch and start stripmining '80s and '90s kitsch.

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"A new beginning for Shi and Crusade"

Billy Tucci leads 'The Shi Revolution'

*With the exception of the image below from **Shi: The Series**, all other art on these three pages is from **Shi: Heaven and Earth**.*

By Michael Renegar
For Crusade

For the last three years, William Tucci has been a lot of things. In addition to creating, writing, and drawing Shi, he founded his own company, Crusade. Now he's leading what he calls "The Shi Revolution."

***CBG:** Why use the term revolution?*

Billy Tucci: Revolution is a word with many meanings: a great change, rebirth, renaissance, *etc.*

It's a word that evokes strength, passion, and a belief in an action. We call it The Shi Revolution because it is a new beginning for Shi and Crusade.

We will have multiple products out and on time.

Every Shi title now has a guaranteed ship date and will be in stores on time. The Shi Revolution is also important for me, personally, as well.

I feel rejuvenated with my new bi-monthly mini-series, *Shi: Heaven and Earth*, which I write and illustrate. The series gives me a chance to explore Ana's inner conscience and fears. The series is a darker, more intimate look at Shi, but also more action-packed as well.

After self-publishing nonstop for more than three years, you tend to get a bit bogged down with all the business aspects of running the company. This ends up getting in the way of what made people pay attention to you in the first place: the story and art.

Now with our new staff and organization, we can really focus on the fun part of the business, the creative end of it all. It is now time to usher in a new era for Shi.

This begins with the launch of the monthly series, accompanied by various one-shots and mini-series, which we will call the Crusade Fine Art line. In the same vein as *Kingdom Come* and *Marvels*, these wonderfully written and painted Shi stories by some of the industry's top creators are sure to be a hit.

Every month will have multiple original Shi tales for the the fans to see. Along with the

awesome non-comics products we have out, I think this will truly be the year of Shi!

As you can see, I'm pretty darn excited about all this!

CBG: *Why the guaranteed shipping policy? What's been the initial feedback? Will this encompass all of Crusade's titles?*

Tucci: Absolutely. I think the guaranteed shipping policy is a bold step for us to take. But it is a bold step in the right direction.

Aside from Top Cow, I can't think of any other publishers making that commitment. And it won't be with just the Shi comics.

All of our titles will have a guaranteed shipping date. We have a responsibility to the distributors, retailers, and, of course, the fans, and it's time we owned up to it. We have the utmost confidence in ourselves and in our product. This is the new Crusade, and we want to show everyone out there just how committed to our industry we are.

With Crusade, I try to emulate the whole concept of movement through change and progress. To set trends, not follow them. And to say yes, we are a real comic-book company and we appreciate everything the industry has done for us. As for the initial feedback, the response has been tremendous. We've seen an increase in our numbers and I feel that part of this increase is a direct result of the guaranteed shipping policy. Retailers have been calling to thank us, fans write us and say the same thing. Everyone seems very excited. Now is the time to deliver the goods, and the guaranteed shipping policy is the cornerstone to the new Crusade.

CBG: *Do you feel that the changes in the comics market have made your company stronger or weaker?*

Tucci: Definitely stronger. It tells us that now we must play a greater part in the direction of the industry. We had to become better-organized to guarantee shipping. Changes like that have made Crusade into a well-oiled machine, and now we want to unleash it. I feel that the comic-book industry is at a crossroads, and I feel that now is the time for unity. Publishers must realize that we are all in this together. I think the industry is in need of a change, and this is our answer.

CBG: *What sacrifices has Crusade made to stay competitive and how will this affect the future of Crusade?*

Tucci: Sacrifice isn't the word I'd use. But the term brings me back to organization, creatively and in regards to the business. We have to put our money where our mouth is, pure and simple. Completing an issue before you even solicit it is a solution, a proper way of running a business. This is where I have to give credit to the staff, Tony Bedard especially. Tony came in and really shaped up the place. Our overall improved shipping record is really due to his all-out devotion to Shi and the other Crusade products. This kind of production process also makes everything much more enjoyable. We don't have to worry about rushing a job or the anxiety that one feels when a project is late. You plan so far in advance that if you experience pitfalls (and there are a lot of them), you just shrug and go on knowing that you allowed for those problems in your

"We have a responsibility to the distributors, retailers, and, of course, the fans, and it's time we owned up to it."
— Billy Tucci

"We have a whole bunch of projects in the works, and many soon to be released."
—*Billy Tucci*

schedule.

CBG: *A number of new talents are getting their start at your company. Is Crusade working to develop new artists and writers?*

Tucci: At Crusade, we're constantly bringing in new up-and-coming talent. J.G. Jones and Roberto Flores come to mind.

Jeff Jones has done a terrific job on *Shi: The Series*, and I think everyone will agree when they see the art.

Roberto has done great job as well with *Angel Fire*. He has a style that is cross between Joe Quesada and Humberto Ramos.

Both artists have styles that I think will draw a great amount attention. Another artist that comes to mind is Jason Orfalas who's drawing the *Manga Shi 2000* series. His drawings are so full of action the pages look animated. I'm glad to have bumped into these guys so early in their careers.

CBG: *What's the story behind the new one-shot* ***Shi: Nightstalkers****?*

Tucci: Shi and former NYPD detective Pete DeNyse (from *Shi: The Way of the Warrior*) take on a group of crooked detectives who prey on local hookers. It's a real dark-toned, underworld story that brings Pete into his own as a vigilante character known as TCB, because he always Takes Care of Business. *Shi: Nightstalkers* also showcases Val Mayerik's painted work, which is just so sweet!

CBG: *What has been the response from fans since you announced the Shi/Vampirella crossover?*

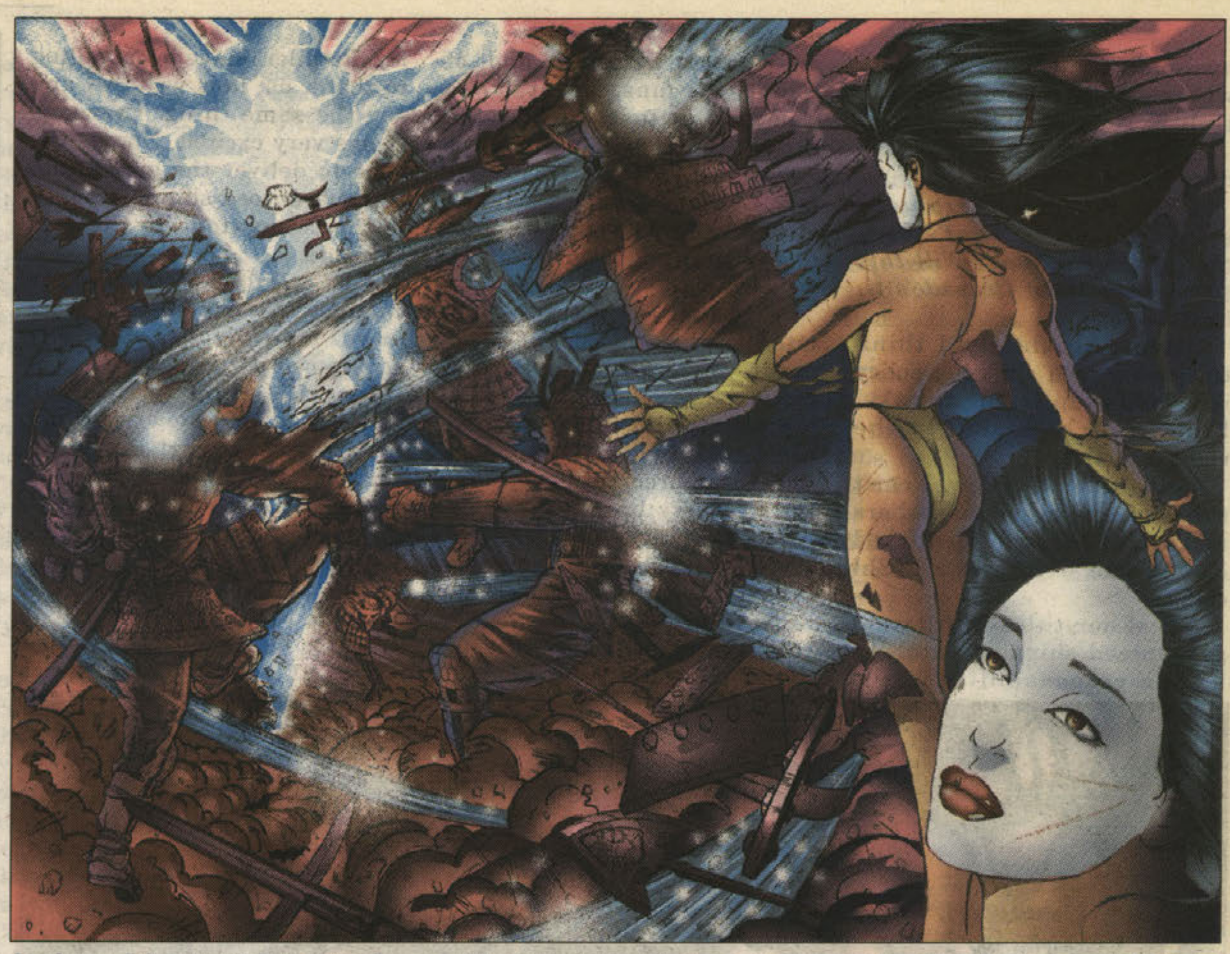
Tucci: The response has been phenomenal! Both fans of Shi and Vampirella have been writing me asking all types of questions about the crossover. I think fans of both titles have been waiting to see this confrontation a long time. They make a great team.

CBG: *What are some other projects in the works for Crusade?*

We have a whole bunch of projects in the works, and many soon to be released. Of course *Shi: Heaven and Earth* is scheduled to begin shipping in July, with *Shi: The Series* starting in August.

After those two series are launched, we'll debut the Crusade Fine Arts line with *Shi: Nightstalkers* and *Shi: East Wind, Rain*.

Each one is fully painted and written by some of the best artists and writers I've seen in this industry. Chris and Val make a great team.



Christopher Golden has come up with a great dark story staring Shi and Peter DeNyse as TCB. I'm really excited about these projects. *Shi: East Wind, Rain*, painted by artist Marc Sasso, has also turned heads in the Crusade office. Every time Mark and Val send in some work, the whole office stops to take a look. These series are going to be hot.

We also have a new 4x6″ chromium trading-card set. A six-card preview set will be out in October, followed by the full set in December. I feel that the oversized-card format is the future of collectible cards.

CBG: *What is the concept behind Crusade Collectables?*

Tucci: Crusade Collectables is our exclusive line of merchandise and hard-to-find back issues. From posters to mouse pads, Crusade Collectables is gearing up to carry a wide range of products. We have a catalog that's geared to fans, but retailers are encouraged to call.

CBG: *What are some of the unique products being offered?*

Tucci: We're offering the Sneak Teaser Previews of our upcoming series; the Horihachi editions, which are gold-stamped; and fine art prints. We also carry chromium products like enhanced covers, card sets, and posters. Most products offered are special items for Crusade fans.

CBG: *Is there any truth to the rumors about a Shi action figure?*

Tucci: It's true. But the first figure we are producing is less an action figure than a posable figurine. It's in the prototype stage at the moment.

Making an action figure takes a lot of planning and design work. I'm constantly working with the sculptors trying to get the right look. The prototype will be altered greatly.

I want to make sure that the final piece reflects my vision of Shi. After this line is released, the next line will be totally posable action figures. I'll probably release the Shi resin model kits then.

CBG: *So you're looking into vinyl and resin kits also?*

Tucci: Yes. The models are being sculpted as we speak, and so far I'm really impressed with the first figure. It's a very dramatic pose of Shi, with sword in hand, leaping into battle. It looks great. I'm planning on releasing at least one of them before winter. Crusade is going to take the toy market by storm!

CBG: *One last question. Is Shi going to Hollywood?*

Tucci: Did I mention that Tia Carrere was signing at our booth in San Diego?

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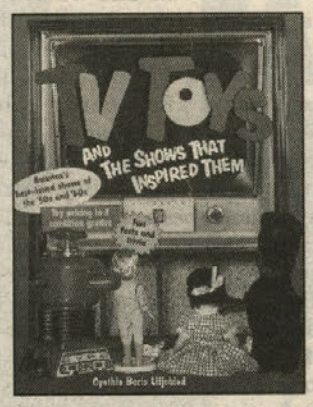

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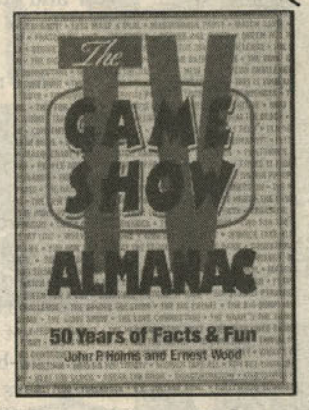

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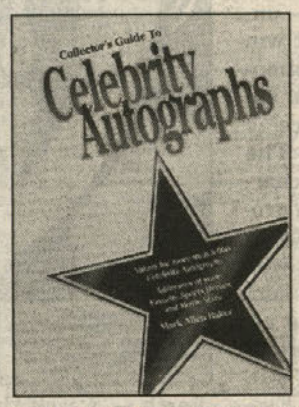

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Do they mark their towels Him and Her?

By Bob Ingersoll

As politically incorrect as it might seem, it can't be ladies first. We can't tell the story of Him and Her and start with Her.

Which means we start with Him.

Which means we start in *Fantastic Four* #65, but we'll only stay there long enough for the subplot in which a mysterious figure took The Thing's blind sculptress girlfriend, Alicia Masters, somewhere. Where and why she was taken was revealed in *Fantastic Four* #66, "What Lurks Behind the Beehive?"

No, not bees. This Beehive was an island-based enclave of The Enclave: Drs. Hamilton, Zota, Morlak, and Shinski — four scientists who were using genetic engineering to create a race of perfect human beings to, they claimed, abolish war, crime, and illness. As always happens with such experiments in fiction, something went wrong.

Their perfect being broke free and wreaked havoc, then sealed himself off in a chamber and radiated a blinding power, so that no one could see him. The Enclave wanted Alicia to sculpt a bust of their creation — after all, a blind sculptress wouldn't be blinded by blinding radiation. Dr. Hamilton escorted Alicia into the chamber to meet with the perfect being.

Meanwhile, in *Fantastic Four* #67, The FF traced Alicia to The Beehive and had an adventure. Seems The Enclave's motives weren't quite as pure as they let on. Oh, they wanted a race of perfect beings, all right, but to help them conquer the Earth. Now, because The Enclave couldn't control their creation, they were trying to destroy it. The FF had to save Alicia and maybe deal with a perfect being.

The being emerged from its cocoon and allowed Alicia to escape, as she was innocent, but it declared The Enclave had to pay for their evil and killed Hamilton. The FF and Alicia left, while the perfect being, who called himself Him, announced he was going to destroy The Beehive and The Enclave. Boy, talk about your childhood rebellions!

We next saw Him in *Thor* #165. Seems Him was pelted by meteors while in space, so formed a cocoon around himself for protection. The Watcher found the cocoon and returned it to Earth. When Him emerged, he decided he needed the perfect mate and cast Thor's goddess girlfriend, Sif, for the part. Him grabbed Sif and disappeared, which didn't make Thor any too happy.

In *Thor* #166, the Thunder God used the magic of his hammer, Mjolnir, to track Him down. Thor and Him fought for most of the issue — minus some sub-plots — until Him realized he could not win and decided to stop expending energy. He surrounded himself in another cocoon and flew into space.

In *Marvel Premiere* #1, The High Evolutionary, a Marvel character obsessed with mastering evolution, created a replica of Earth called Counter Earth that was hidden on the far side of the sun. The High Evolutionary was attempting to create a perfect world on Counter Earth, one free of war, crime, and Barney. The High Evolutionary also conveniently found Him's cocoon, so he could explain all his plans to someone.

While The High Evolutionary slept, one of his earlier failures on Earth — a wolf that had evolved into an evil creature called Man-Beast — tampered with Counter Earth and put evil on it. The Man-Beast and his minions then fled to Counter Earth. The High Evolutionary decided that Counter Earth was now flawed and should be destroyed. But Him persuaded The High Evolutionary to let him — or is that Him? — go to Counter Earth to serve as its savior. The High Evolutionary agreed, gave Him a soul gem for a weapon and sent Him to Counter Earth, where Him took on the name Adam Warlock and began one of the most messianic series Marvel ever produced.

At this point, Him was no longer a pronoun. So let's not talk about Him anymore; other than to say that Adam Warlock had lots of adventures, most of them against Thanos. However, because it becomes important later, it should be known that in *Marvel Two-in-One Annual* #2, Warlock died while in final combat with Thanos and was buried on Counter Earth, while his soul went to a parallel dimension in the soul gem.

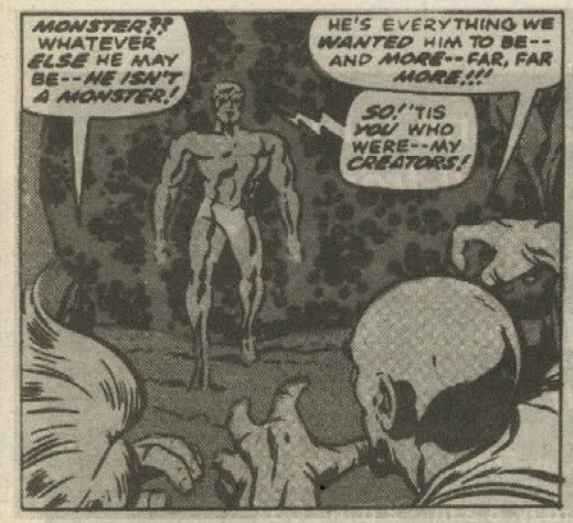
But enough of Him, let's talk about Her.

Over in *The Incredible Hulk Annual* #6, a mysterious robot took Dr. Strange to The Beehive. It turned out that Him didn't destroy The Beehive or kill the rest of The Enclave, he just banished Drs. Shinski, Morlak, and Zota to another dimension, from which they had recently returned. (Don't ask how, the issue never really explained.)

Anyway, The Enclave was about to hatch another perfect being and wanted Dr. Strange, who was once an expert surgeon, to supervise an operation on their new creation's brain. They lied to Strange and said it was to cure a madness inherent in the design. It was, of course, really so that their new creation would be their servant.

(Continues on Page 34)

I AM LESS THAN HUMAN-- AND FAR, FAR MORE THAN MAN!!
I WAS CREATED BY THOSE WHO SOUGHT TO FATHER A NEW, ALL-POWERFUL RACE--
BUT THEY WERE EVIL-- AND I DESTROYED THEM!*
NOW, ONLY I REMAIN-- I, WHO HAVE NO NAME--
I, WHO MUST BE KNOWN ONLY AS-- HIM!
*REMEMBER FANTASTIC FOUR 66 AND 67? THAT'S WHERE IT HAPPENED, BELIEVER! --SAGATIOUS STAN.


MONSTER?! WHATEVER ELSE HE MAY BE--HE ISN'T A MONSTER!
HE'S EVERYTHING WE WANTED HIM TO BE-- AND MORE--FAR, FAR MORE!!!
SO! 'TIS YOU WHO WERE--MY CREATORS!

Cocoons containing evolved beings were featured on the covers of (from top): ***Fantastic Four*** *#67 (Oct 67), the first full appearance of Him;* ***Incredible Hulk Annual*** *#6 (1977), the first (and only) appearance of Paragon; and* ***Marvel Two-in-One*** *#61 (Mar 80), the first appearance of Her (an altered form of Paragon). Above: Him's first full appearance came at the end of* ***Fantastic Four*** *#67.*

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HIM AND HER
(From Page 32)

As all this was going on, Dr. Strange, who didn't fully trust The Enclave, was mentally calling his Defenders teammate, The Hulk, so The Hulk was leaping around the world looking for Dr. Strange. After all, it was Hulk's annual, he had to do something.

The Enclave's new creation, Paragon, emerged from its cocoon, to the puzzled reaction of those of us who remembered Him was a golden-skinned, blond-haired being and wondered why Paragon was dark-skinned and dressed like a pharaoh.

The Enclave ordered Paragon to kill Dr. Strange, which Paragon tried to do, while Strange used his mystic arts to defend himself until The Hulk arrived.

Hulk and Paragon fought for a surprisingly short time, considering whose Annual this comic book was anyway, then Paragon metamorphosed into a black shape with glowing highlights. It seems that while Paragon gestated, it had tapped into The Beehive's computer and learned all about Him and The Enclave's evil plans. Knowing it could not stop the brain surgery, Paragon gave itself a post-hypnotic command that would cause a metamorphosis that would eventually counteract the surgery. Paragon, in what was becoming a recurring motif, took its retribution on The Enclave by destroying The Beehive and killing everyone. Dr. Strange was too weak to prevent said retribution, so could only flee with The Hulk. Then Paragon formed a cocoon around itself and sank to the bottom of the ocean.

Him faced Thor in ***Thor*** *#165 and 166 (Jun and Jul 69, respectively).*

Oh be patient. Her is coming. Here's a hint, if Him became Warlock, then ...

By *Marvel Two-in-One* #61, ocean currents had moved Paragon's cocoon to just off the Manhattan coast, where some dockworkers dragged it onto land. The cocoon opened and Paragon flew away. Paragon sought out Alicia Masters, but when Paragon landed in Alicia's apartment, Paragon wasn't Paragon anymore. Paragon had decided that its purpose was to mate with Him and create a perfect race. So Paragon turned itself into a female version of Him called Her. Her wanted Alicia to help her find Him, because she thought Alicia was one of the last to see Him. (Her's computer didn't have access to *The Official Handbook of the Marvel Universe*, so she didn't know about how Him had become Warlock or had died.)

Now things get confusing. (Now?) The Thing looked for his girlfriend. Moondragon, a priestess of the Martian moon of Titan and former alley of Warlock, found Her to tell Her of Warlock's death. At the same time, Starhawk, a member of the space-faring heroes the Guardians of the Galaxy, came to Earth to learn what caused the large release of energy he had detected. (It was Her, in case you hadn't guessed.)

After the obligatory fight between Thing, Starhawk, Her, and Moondragon, the three women used Moondragon's ship to go to Counter Earth so Her could resurrect Warlock. In *Marvel Two-in-One* #62, Thing and Starhawk used one of the Skrull's flying saucers, which has been stored in the Baxter Building since way back in *Fantastic Four* #2, to follow Moondragon's ship.

Moondragon and Her went to the far side of the sun, only to find Counter Earth was not there. They tracked down The High Evolutionary so that he could tell them where Counter Earth was. And, of course, The Thing and Starhawk also showed up, so that everyone could fight first. When The High Evolutionary learned that Counter Earth was missing, he took everyone on his ship in pursuit of the thieves who stole the planet.

Which is who they all fought in *Marvel Two-in-One* #63. At the end of this

(Continues on Page 36)

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AND THEN, FROM BEHIND DR. STRANGE, MORGAN SHOUTS...
"PARAGON LIVES!"
PARAGON? YES, THAT IS MY NAME.
FOR THAT IS WHAT I AM--
--A PARAGON OF MANKIND: THE FUTURE AND THE DESTINY OF ALL HUMANITY!

*OK, he wasn't a pronoun, but Paragon (who made his first (and only) appearance in **Incredible Hulk Annual** #6), was an earlier form of Her.*

HIM AND HER
(From Page 34)

story, they found Warlock's grave. Her resurrected Warlock's body. But Warlock's soul was missing — it was in the soul gem remember? Her decided that she didn't want a soulless body, replanted it, and flew away.

Her next appeared in *Marvel Comics Presents* #35, where she spent eight pages helping the ecologically ravaged planet U'sr'pr recover, but in so doing incurred the wrath of an extra-terrestrial business conglomerate known as The Consortium, who had business interests on U'Sr'pr. Her, who now called herself J'ridia Starduster, came to the Earth looking for help and chanced upon Alpha Flight in *Alpha Flight* #97. She, Alpha Flight, and The Avengers spent the next four issues battling The Consortium, with Galactus thrown in for good measure. This was important not only because it helped fill four issues, but because Her met Quasar, which is where she next appeared.

Quasar #27, to be exact, where Her finally met Warlock, proposed to him, and was promptly turned down. So in *Quasar* #28, Her decided that Quasar, Hercules, Wonder Man, Hyperion, Doc Samson, and Gilgamesh should all be her mates. Don't ask. Her hung around with Quasar for the next several issues, had some adventures, and in *Quasar* #40 changed her name to Kismet. So now Her is no longer a pronoun, and we don't have to talk about her anymore.

I don't know whether Paragon/Her/Kismet ever found her perfect mate. I suppose we should be thankful it wasn't Him, however. If Him and Her mated, they'd create Them and Them is an entirely different pronoun which is the subject of a different article elsewhere in this issue.

BENJAMIN GRIMM GETS HIS ANSWER IN A SHOWER OF GLASS AND A MAJESTIC FEMALE FORM, LEVITATING THROUGH THE SHATTERED SKY-LIGHT.
THE CREATURE FROM THE COCOON HAS FOUND THE ONE SHE SEEKS.
AW, NO--! NOT NOW! I KNEW THIS NIGHT WAS TOO GOOD TO LAST!
BEN-- WHAT'S HAPPENING?

*After emerging from its energy cocoon in **Marvel Two-in-One** #61 (Mar 80), the being formerly known as Paragon transformed into Her and sought out Alicia Masters as part of her quest to find Him, who had by this point, become Warlock, in fact, the late Warlock.*

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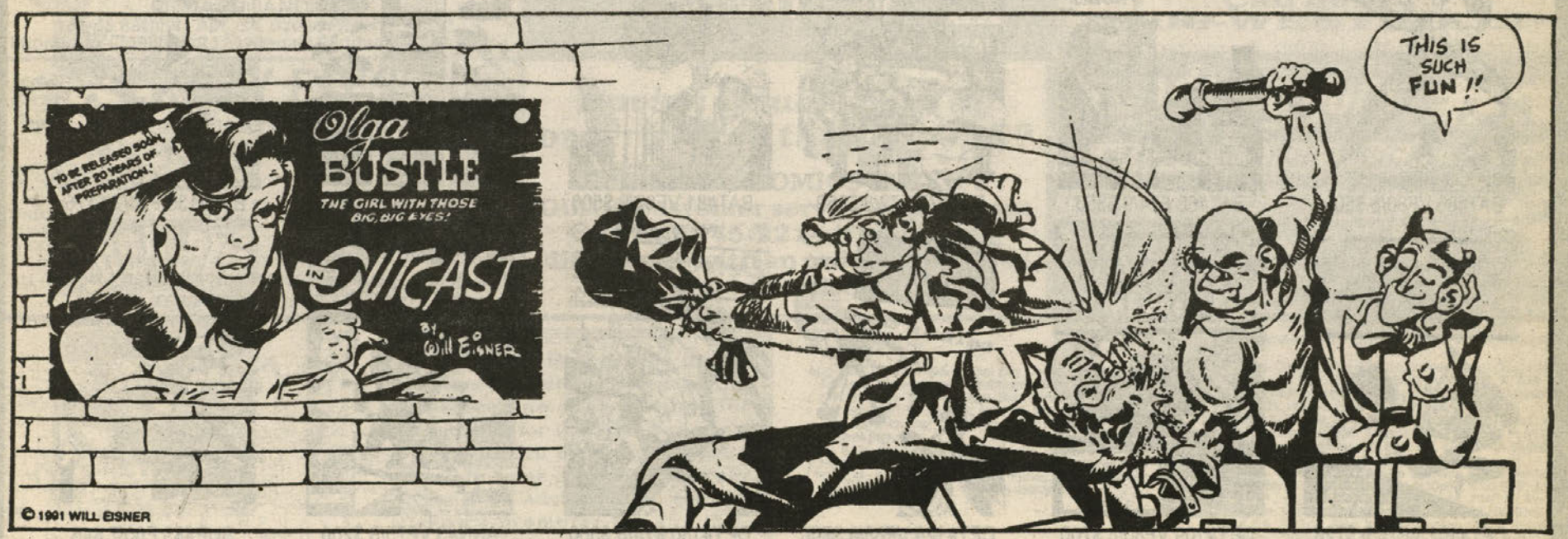
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The Doctor was in — for a while

"The only attempt to put The Doctor into comics form in the US on a regular basis lasted a mere 23 issues."
— Patrick Daniel O'Neill

Who's the Doctor?

[The following information is reprinted from ***Comics Collector*** *(Spr 85).]*

The Doctor is not human. He is not of our world. He is not of our time — or, really, *any* time.

He is a self-styled "wanderer in the fourth dimension." He is something of a renegade of his people, the Time Lords of the planet Gallifrey. The Time Lords long ago opted to follow a doctrine of non-interference with other worlds and times, though they had the power to travel through space and time in vehicles which changed appearance so as to blend with their surroundings.

The Doctor's vehicle doesn't always work properly. It got stuck in the shape of a London police call box of the early '60s. And it never seems to take him to places of peace and ordered calm, either.

He and his companions, no matter where they intend to travel, invariably end up in the thick of things — from murder mysteries to revolutions to invasions to robots gone wrong.

In the movies starring Peter Cushing as The Doctor, he was portrayed as an eccentric Earth scientist. As fans of the TV show know, the *real* Doctor is more than 700 years old, has two hearts, and a respiratory bypass system, and has regenerated his body seven times. And that's only part of the story!

By Patrick Daniel O'Neill

The adventures of the peripatetic Time Lord called "The Doctor" have a long and distinguished history in comics — but most U.S. fans have never seen them.

A comics version of *Doctor Who* started mere months after the November 1963 premiere of the series in Great Britain — and continues (through a number of publishers, not to mention a number of actors) to the version published as a short feature in Marvel UK's *Doctor Who Monthly* today (currently starring a line-art version of Paul McGann, Doctor #8, who appeared in a single US-British co-produced TV movie, seen here on Fox TV).

But the only attempt to put The Doctor into comics form in the US on a regular basis lasted a mere 23 issues.

The comics came at the height of interest in *Doctor Who* in this country, and Marvel Comics obviously thought it could make a comics version as successful here as it had always been in Britain.

In 1981, it gave the feature a four-issue trial run beginning in *Marvel Premiere* #57 and continuing through #60.

The stories chosen were the first three to appear in the British title (then called *Doctor Who Weekly*) — "The Iron Legion," "K-9's Finest Hour," and "The City of the Cursed" — featuring the fourth Doctor, Tom Baker, and the art of Dave Gibbons.

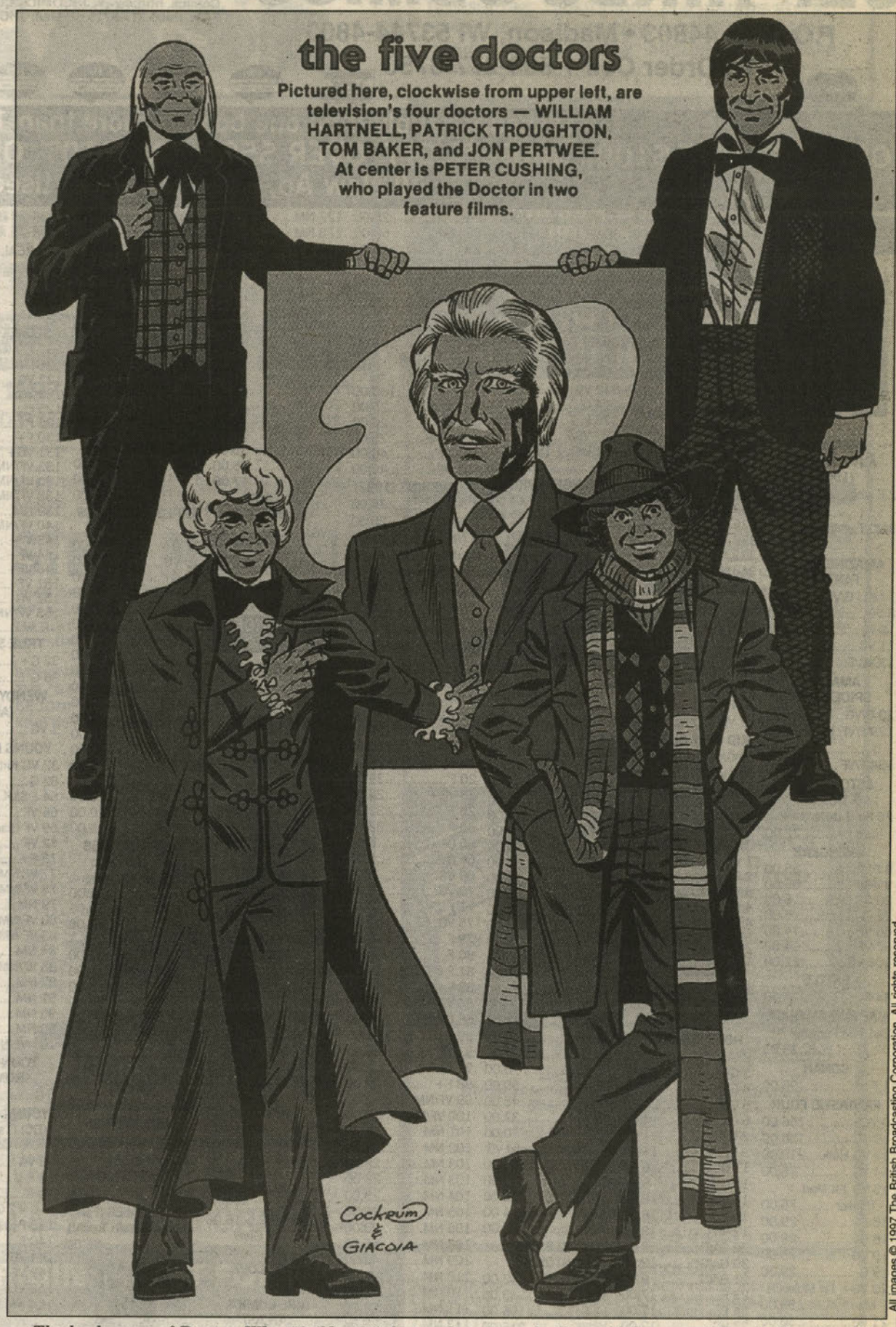
They were followed by a 1982 guest shot as a back-up in *Starlord — The Special Edition*, with "Spider-God" from *Doctor Who Monthly* #52.

Two years later, with American Who fandom bigger than ever, Marvel decided it was time to put The Doctor to the real test — a regular monthly series. *Doctor Who* began in October 1984, reprinting yet another Tom Baker story with Gibbons art: "The Star Beast," from the story that began in *Doctor Who Weekly* #19. It was backed up by a non-Doctor story, "The Return of the Daleks," from the first four issues of the British weekly.

I was credited in that first issue as "Editorial Consultant" and began writing a regular column and other features for the title with issue #3. Gibbons contributed new covers for each issue his work appeared in, as well. [See the sidebar for a rundown of the contents of the 23 issues.]

Marvel's license from the BBC covered only the likeness of the current actor playing The Doctor, as well as established villains and monsters, such as Davros, The Daleks, and The Cybermen (but not The Master, since that would have required a separate arrangement with either the

(Continues on Page 40)


the five doctors
Pictured here, clockwise from upper left, are television's four doctors — WILLIAM HARTNELL, PATRICK TROUGHTON, TOM BAKER, and JON PERTWEE. At center is PETER CUSHING, who played the Doctor in two feature films.
Cockrum & Giacoia
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The back cover of ***Doctor Who*** *#2 (Nov 84) featured a pin-up by Dave Cockrum and Frank Giacola of the five Doctors. A much larger cover would be required today to include the other incarnations of the Time Lord.*

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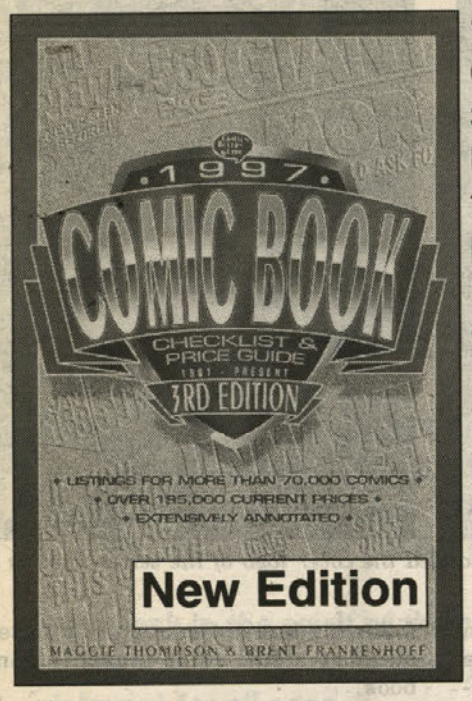

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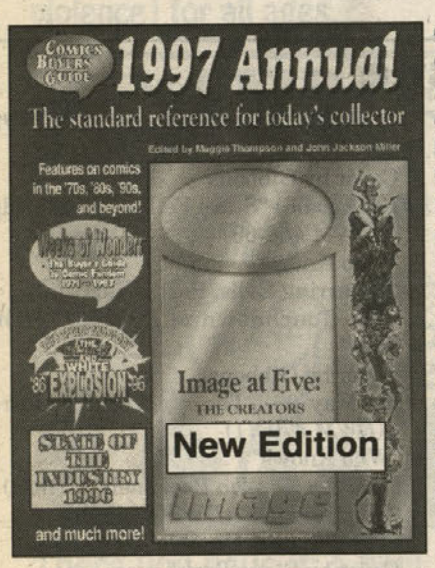
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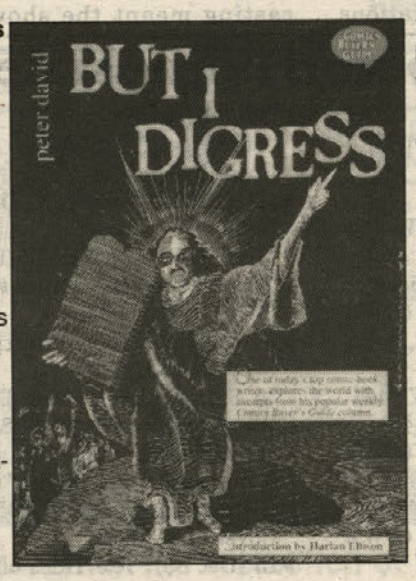

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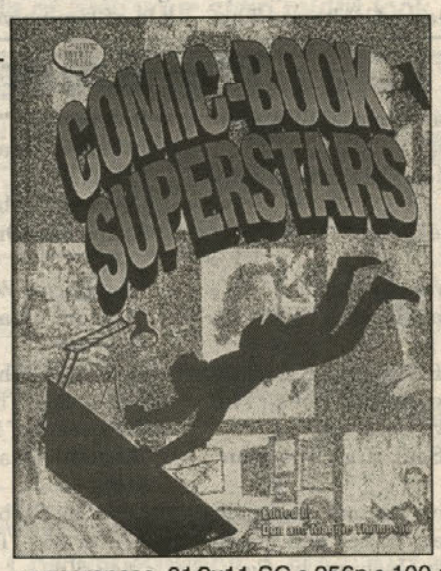

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WHO
(From Page 38)

estate of the late Roger Delgado or with actor Anthony Ainley, who portrayed the character).

Hence, The Doctor's companions in the comics were new characters, some of whom continued for several adventures, others of whom stuck around for only a single story.

The editor of this American version of *Doctor Who* was Jim Salicrup. Salicrup had decided to stick with reprinting the adventures of the Fourth Doctor, because Tom Baker's version of the character was the best known and most popular in the United States, having been the first to receive wide syndication on PBS stations, first through Time-Life Television and later through Lionheart TV, the BBC's U.S. subsidiary. By 1984, however, there had been a fifth Doctor, Peter Davison, and there was about to be a sixth, Colin Baker (no relation to Tom Baker).

By issue #14 (Dec 85), Salicrup had run out of Baker stories and was forced to begin reprinting the Davison adventures, still featuring the stunning art of Dave Gibbons. The cover logo switched, as well, from the variation on the well-known diamond design used for most of the Baker-era TV episodes to the neon look that marked the Davison shows.

Gibbons' last issue was #19, the first part of "The Stockbridge Horror," and with #20 Steve Parkhouse took over the art, including the covers. The last two issues contained lead features with art by Mick Austin.

There would be four more issues, finishing "The Stockbridge Horror," and then, with #23, the TARDIS disappeared from the American comics scene, without so much as a "*vwoorp!*" to mark its passing.

Why didn't it last? Perhaps Salicrup explained it best in the editorial in the final issue: "Despite ... rather good sales in areas where *Doctor Who* is in syndication, sales have been off."

There had always been areas in the country where The Doctor's TV adventures were unavailable; even in New York, the city's largest PBS station had refused to carry the program, and it was seen on only a couple of low-powered UHF PBS stations from Long Island and New Jersey. In the days before cable TV became ubiquitous, that kind of spotty broadcasting meant the show had a cult following but not enough of a base to support a full-color monthly comic book.

When it changed Doctors, Marvel changed the cover logo of the series, just as the television series had done.

The American *Doctor Who* issue by issue

#1 (Oct 84) "The Star Beast" (*DWW* #19-21)
"Who's Who" (article) illustrations by Walt Simonson
"The Return of the Daleks" (*DWW* #1-4)
Front and back covers by Gibbons

#2 (Nov 84) "The Star Beast" (*DWW* #22-26)
Pin-ups: The TARDIS and K-9, The Doctor's Most Fearsome Foes, The Daleks; Artist: Dave Cockrum
"Throwback: The Soul of a Cyberman" (*DWW* #5-6)
Back cover: The Five Doctors (Hartnell, Troughton, Pertwee, Baker and movie "Doctor Who" Peter Cushing) by Cockrum

#3 (Dec 84) "The Dogs of Doom" (*DWW* #27-30)
"Throwback: The Soul of a Cyberman" (*DWW* #7)
"The Fans of *Doctor Who*" (article) illustrations by Simonson
"The *Doctor Who* Bookshelf" (article)
"The Final Quest" (*DWW* #8)
Cover by Gibbons

#4 (Jan 85) "The Dogs of Doom" (*DWW* #31-34)
"The Stolen TARDIS" (*DWW* #9-11)
Wraparound cover by Gibbons

#5 (Feb 85) "The Time Witch" (*DWW* #35-38)
"Fellow Travelers" (article) illustrations by Simonson
"John Nathan-Turner and Colin Baker: The Producer and The Doctor" (article)
"Warlord of the Ogrons" (*DWW* #13-14)
Cover by Gibbons

#6 (Mar 85) "Dragon's Claw" (*DWW* #39-43)
"Deathworld" (*DWW* #15-17)
"Abslom Daak: Dalek Killer" (*DWW* #15-17)
Cover by Gibbons

#7 (Apr 85) "Dragon's Claw" (*DWW* #44-45)
"The *Doctor Who* Bookshelf" (article)
"Abslom Daak: Dalek Killer" (*DWW* #18-19)
Cover by Gibbons

#8 (May 85) "The Collector" (*DWW* #46)
"Dreamers of Death" (*DWW* #47-48)
"Abslom Daak: Dalek Killer" (*DWW* #20)
Cover by Gibbons

#9 (Jun 85) "The Life Bringer" (*DWW* #49-50)
"Who Knows" (news column)
"A Probable History of the Daleks" (article) illustrations by Ron Zalme
"Star Tigers" (*DWW* #27-28)
[editorial includes photo of Louise Jamison (Leela)]
Cover by Gibbons

#10 (Jul 85) "War of the Words" (DWW #51)
"Spider-God" (DWW #52)
"A Probable History of the Cybermen" (article)
"Star Tigers" (DWW #29-30)
Cover by Gibbons

#11 (Aug 85) "The Deal" (*DWW* #53)
"End of the Line" (*DWW* #54)
"Who Knows"
"Interview with Terrance Dicks" (article)
"Star Tigers" (reprint source unlisted)
Cover by Gibbons

#12 (Sep 85) "End of the Line" (*DWW* #55)
"Free-Fall Warriors" (*DWW* #56-57)
"Who Knows"
"Star Tigers" (*DWW* #46)
Cover by Gibbons

#13 (Oct 85) "Junkyard Demon" (DWW #58-59)
"Doctor Who Bookshelf" (book reviews)
"Yonder the Yeti" (DWW #31-34)
Cover by Gibbons

#14 (Nov 85) "The Neutron Knights" (*DWM* #60)
"A Ship Called Sudden Death" (*Doctor Who Summer Special* 1982)
"Who Knows"
"The Master Log, Part 1" (article)
"Black Legacy" (*DWW* #35-38)
Cover by Gibbons

#15 (Dec 85) "The Tides of Time" (*DWM* #61-62; first Davison)
"Who Knows"
"The Master Log, Part 2" (article)
"Business as Usual" (*DWM* #40-43)
Cover by Gibbons

#16 (Jan 86) "The Tides of Time" (*DWM* #63-64)
"Who Knows"
"The Peter Davison Interview" (article)
"Ship of Fools" (*DWW* #23-24)
Cover by Gibbons

#17 (Feb 86) "The Tides of Time" (*DWM* #65-66)
"The Peter Davison Interview, Part 2" (article) [with photos]
"Devil of the Deep" (*DWM* #61)
"Crisis on Kaldor" (*DWM* #50)
"Who Knows"
Cover by Gibbons

#18 (Mar 86) "The Tides of Time" (*DWM* #67)
"Timeslip" (*DWW* #17-18)
"Who Knows"
"Recurring Evils, Part 1" (article)
"Twilight of the Silurians" (*DWW* #21-22)
Cover by Gibbons

#19 (Apr 86) "Stars Fell on Stockbridge" (DWM #68-69)
"Who Knows"
"Recurring Evils, Part 2" (article)
"The Touchdown of *Deneb 7*" (*DWW* #42)
Cover by Gibbons

#20 (May 86) "The Stockbridge Horror" (*DWM* #70-71)
"Who Knows"
"The *Doctor Who* Bookshelf" (article)
"The Outsider" (*DWW* #26)
"The Greatest Gamble" (*DWM* #56)
Cover by Steve Parkhouse

#21 (Jun 86) "The Stockbridge Horror" (*DWM* #72-73)
"Who Knows"
"Skywatch-7" (*DWM* #58)
"The Gods Walk among Us" (*DWM* #59)
Cover by Parkhouse

#22 (Jul 86) "The Stockbridge Horror" (DWM #74-75)
"Who Knows"
"Doctor Who?" (humor strip)
Pen Pal/Fan Club listing
"Skywatch-7" (*Doctor Who Winter Special* 1981)
"The Fires down Below" (*DWM* #64)
Cover by Parkhouse

#23 (Aug 86) "Lunar Lagoon" (*DWM* #76-77)
"Who Knows"
"Voyage to the Edge of the Universe" (*DWM* #49)
"An Unearthly Child" (humor strip; *Doctor Who Winter Special* 1983-84)
Pen Pal/Fan Club listing
Cover by Parkhouse

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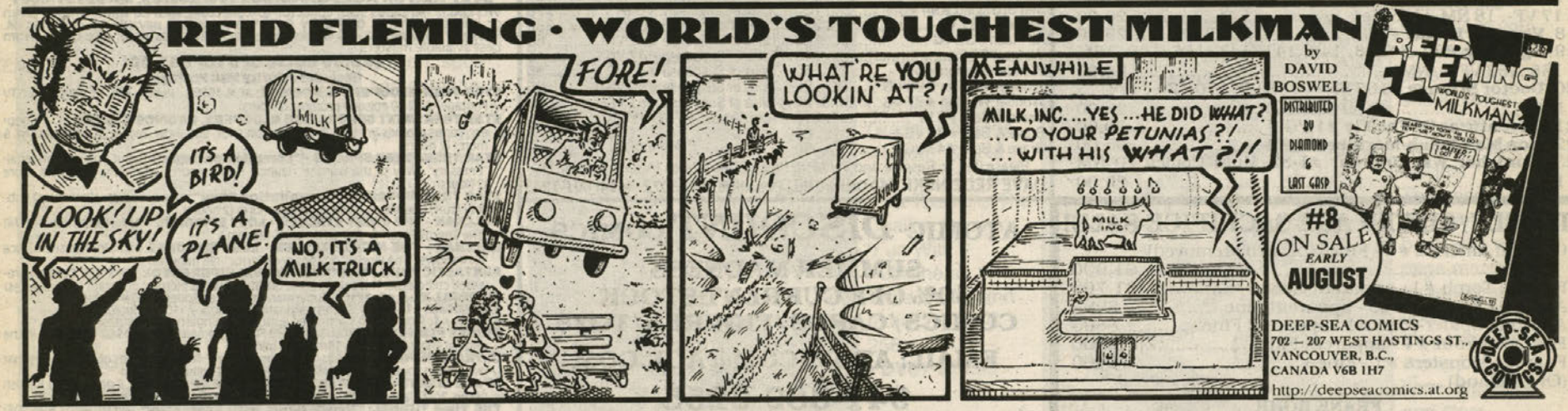
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If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

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Jul 30 CA, Walnut. Step Above Cardwon Show, Holiday Inn Express. Pomona Fwy. 60, Fairway Exit S., SH: 5pm-9:30pm, T: 20-8', F: $40.., A: $1., kids free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Jul 31 CA, Ontario. Step Above Cardwon Show, Good Nite Inn. Vineyard 10 Fwy., SH: 5pm-9:30pm, T: 25-6', F: $35. for 2, A: $1., children free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Aug 2-3 CA, Fresno. Comic Book, Sports Card & Toys Convention, Fashion Fair Mall. SH: mall hrs., T: 75-8', F: $110., A: free. Edward Conway, PO Box 457, Dixon, CA 95620. PH: 707-422-3974.

Aug 5 CA, Fullerton. Step Above Cardwon Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: $1., children free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Aug 6 CA, Walnut. Step Above Cardwon Show, Holiday Inn Express. Pomona Fwy. 60, Fairway Exit S., SH: 5pm-9:30pm.

(EVENTS Continues on Page 48)

PUBLISHER'S

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EVENTS
From Page 46

T: 20-8', F: $40., A: $1., kids free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Aug 7 CA, Ontario. Step Above Cardwon Show, Good Nite Inn. Vineyard 10 Fwy., SH: 5pm-9:30pm, T: 25-6', F: $35. for 2, A: $1., children free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Aug 9 CA, Lodi-Stockton. Comic Book Show, Grape Festival & Harvest Fairgrounds, Burgundy Hall. 413 E. Lockeford St., SH: 10am-4pm, T: 25, F: $37.50 for 1, $65. for 2, A: $1., under 5 free. Home Plate Prods., Chris Ryan, 422 Cedar Ctr., Lodi, CA 95240. PH: 209-368-7345.

Aug 10 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 3917-1/2 Riverside Dr., Burbank, CA 91505. PH: 818-954-8432.

Aug 10 CA, San Jose. Comic Book & Sports Card Show, Wyndham Hotel. (Formerly LeBaron Hotel) 1350 N. 1st St., SH: 10am-4pm, T: 35, F: $50., A: $2. Al or Damon Jang, 3145 Geary Blvd. #270, San Francisco, CA 94118. PH: 415-386-9036.

Aug 12 CA, Fullerton. Step Above Cardwon Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: $1., children free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Aug 13 CA, Walnut. Step Above Cardwon Show, Holiday Inn Express. Pomona Fwy. 60, Fairway Exit S., SH: 5pm-9:30pm, T: 20-8', F: $40., A: $1., kids free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Aug 14 CA, Ontario. Step Above Cardwon Show, Good Nite Inn. Vineyard 10 Fwy., SH: 5pm-9:30pm, T: 25-6', F: $35. for 2, A: $1., children free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Aug 16 CA, Fresno. Comic Book & Memorabilia Show, Clovis High School. 1055 Fowler, corner of Barstow & Fowler, SH: 10am-4pm, T: 30, F: $35., A: $1. Bruce Hightower, 536 W. Stuart #A, Clovis, CA 93612. PH: 209-325-1798.

Aug 17 CA, Fairfield. 8th Annual Comic Book & Toy Collectible Conv., Community Ctr. 1000 Kentucky St. (Travis Blvd. & I-80), SH: 10am-4pm, T: 85-6' & 12', F: $35.-$55., A: $2. Edward Conway, PO Box 457, Dixon, CA 95620. PH: 707-422-3974.

Aug 19 CA, Fullerton. Step Above Cardwon Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: $1., children free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Aug 20 CA, Walnut. Step Above Cardwon Show, Holiday Inn Express. Pomona Fwy. 60, Fairway Exit S., SH: 5pm-9:30pm, T: 20-8', F: $40., A: $1., kids free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Aug 21 CA, Ontario. Step Above Cardwon Show, Good Nite Inn. Vineyard 10 Fwy., SH: 5pm-9:30pm, T: 25-6', F: $35. for 2, A: $1., children free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Aug 22-24 CA, Visalia. Comic Book & Memorabilia Show, Sequoia Mall. 3303 S. Mooney Blvd., corner of Caldwell & Mooney, SH: Fri. 10am-9pm, Sat. 10am-8pm, Sun. 11am-6pm, T: 40, F: $80., A: free. Bruce Hightower, 536 W. Stuart #A, Clovis, CA 93612. PH: 209-325-1798.

Aug 23 CA, San Francisco. Comic Book & Sports Card Show, Cathedral Hill Hotel. 1101 Van Ness Ave. at Geary Blvd., SH: 10am-4pm, T: 50, F: $50., A: $2. Al or Damon Jang, 3145 Geary Blvd. #270, San Francisco, CA 94118. PH: 415-386-9036.

Aug 26 CA, Fullerton. Step Above Cardwon Show, Holiday Inn. Harbor Blvd., 91 Fwy., SH: 5pm-9:30pm, T: 40-6', F: $35. for 2, A: $1., children free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Aug 27 CA, Walnut. Step Above Cardwon Show, Holiday Inn Express. Pomona Fwy. 60, Fairway Exit S., SH: 5pm-9:30pm, T: 20-8', F: $40., A: $1., kids free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

Aug 28 CA, Ontario. Step Above Cardwon Show, Good Nite Inn. Vineyard 10 Fwy., SH: 5pm-9:30pm, T: 25-6', F: $35. for 2, A: $1., children free. Jim Stromquist, 1042 N. Mountain Ave., Ste. F355, Upland, CA 91786. PH: 909-930-0268.

COLORADO

Aug 9 CO, Colorado Springs. Outer-Rim Toy Show, Holiday Inn "Garden of the Gods". 505 Hipe Bluff Tr., SH: 10am-5pm, T: 50, A: $2. Avalon Promotions, PO Box 261126, Littleton, CO 80163. PH: 303-805-1210.

Aug 10 CO, Boulder. Outer-Rim Toy Show, Regal Harvest House. 1345 28th St., SH: 10am-5pm, T: 50, A: $2. Avalon Promotions, PO Box 261126, Littleton, CO 80163. PH: 303-805-1210.

CONNECTICUT

Aug 3 CT, Stratford. CT's Premier Show, Ramada Inn .Exit 30 off I-95, SH: 9:30am-3:30pm, T: 56-8', F: $75. for 1, $125. for 2, A: $3., 99¢ children. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Aug 3 CT, East Hartford. Comic Book & Sports Card Show, Holiday Inn. 363 Roberts St., SH: 9am-3:30pm, T: 45-6', F: $35. for 1, $55. for 2, $80. for 3, A: 99¢. Terranova Sports Cards Prods., Inc., Natale Terranova Jr., 159 Federal St., W. Hartford, CT 06110. PH: 860-586-8354.

Aug 3 CT, West Hartford. Comic Convention, American Legion Hall. 96 Memorial Rd. (back of City Hall), SH: 11am-5pm, T: 24-6' & 8', F: $40.-$50., A: 99¢. Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208 afternoons.

Aug 9 CT, Naugatuck. Comic Book & BB Card Show, Elks Lodge #967. 758 Rubber Ave., SH: 9am-3pm, T: 50-8', F: $35. for 1, $65. for 2, A: free. Thomas Bryk, PO Box 1056, Naugatuck, CT 06770. PH: 203-723-9289.

Aug 10 CT, Milford. BB Card Mania, K of C Hall. 625 Bridgeport Ave., Exit 34 off I-95, take L., SH: 9:30am-3:30pm, T: 50, F: $60., A: $2., $1. under 10. Mrs. Aurella V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Aug 15 CT, Stratford. CT's Premier Comic Book & Sports Card Show, Ramada Inn. Exit 30 off I-95, SH: 6pm-9:30pm, T: 25-8', F: $50. for 1, $80. for 2, A: 99¢. Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Aug 22 CT, West Haven. Comic Book & BB Card Show, Masonic Temple. 304 Center St., Exit 43 off 95, SH: 6pm-10pm, T: 22-8', F: $35. Chuck Blue, PO Box 3275, Westville Station, New Haven, CT 06515. PH: 203-934-0219.

Aug 24 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Roberts St. (Exit 58, I-84), SH: 11am-5pm, T: 32, F: $40., A: 99¢. Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

Aug 29-31 CT, Danbury. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Fair Mall. Rts. 84 & 7. SH: mall hrs., T: 100-8', F: $165. for 1, $320. for 2, $450 for 3, A: free. Ferdinand Parascandolo, VP, F & B Spor Cards, Inc., 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

FLORIDA

Aug 1-3 FL, Pensacola. Comic Book, Sports Cards, NASCAR Coins, Toys & Stamps Show, Cordova Mall. SH: mall hrs., T 85, F: $125. Bases Loaded Promos., Inc., 295 Bryan Rd. McMinnville, TN 37110. PH: 615-939-3063 or 939-2006.

Aug 2 FL, Tallahassee. Comic Book, Sports Card, Toys & Coll Show, Marzuq Shrine Temple. 1805 N. Monroe St., SH: 9am-4pm, T: 27, F: $35. for 1st, $25. for 2nd, A: free. Charlie Watson, 646 W. 10th Ave., Tallahassee, FL 32303. PH: 904-224-8813.

Aug 3 FL, Tampa. Mega-Show Comic Book, Toy & Non-Sports Card Show, Best Western Hotel-Resort. 820 E. Busch Blvd., SH: 10am-5pm, T: 45, F: $75., A: $3.50. Skyline Promos., 217 Orange Terr., Winter Park, FL 32789. PH: 407-599-0905.

Aug 8-10 FL, Leesburg. Comic Book, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Lake Sq. Mall. SH: mall hrs., T: 65, F: $100. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 939-2006.

Aug 10 FL, Orlando. Fun Con, Holiday Inn, Florida Mall. SH: 10am-5pm, T: 50, F: $30., A: $2. Jim Ivey, 2605 Curry Ford Rd., Orlando, FL 32806. PH: 407-896-4710.

Aug 17 FL, Largo. TNT Collectible Show, Honeywell Minnreg. 6340 126th Ave. N., SH: 10am-4pm, T: 60-8', A: $2. D. Walent, PO Box 82254, Tampa, FL 33682. PH: 813-932-0494.

GEORGIA

Aug 9-10 GA, Atlanta-Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Aug 23-24 GA, Atlanta-Kennesaw. All Stars Comic Book, Sports Cards & Collectibles Show, Kinder's Outlet Mall. 3333 George Busbee Pky., I-75 & Chastain Rd. (Exit 117), SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 201 Thornwood Cr., Acworth, GA 30102. PH: 770-924-3491 home or 428-4980 Show Center.

Aug 24 GA, Marietta. Comic Book Show, Holiday Inn. I-75 N. Exit 111 at Delk Rd., SH: 10am-5pm, T: 50-6' & 8', F: $60.-$80., A: $3. KEBco, Inc., Comic & Toy Emporium, Ken Barnette, 139 Christopher Pl., Riverdale, GA 30274. PH: 770-471-6970.

ILLINOIS

Aug 2 IL, Waukegan. Comic Book & Collectible Show, Bertrand Bowling Lanes. 2616 Washington St., Rt. 41 then E. on Washington, SH: 10am-3pm, T: 15-6' & 8', F: $15., A: free. James Libasci, PO Box 8822, Waukegan, IL 60079. PH: 847-336-9963 or 336-5002.

Aug 3 IL, Oak Lawn. Comic Book & Sports Card & Toys Show, Fatima K of C. 5830 W. 95th St., SH: 9am-3pm, T: 40-8', F: $25., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Aug 3 IL, Waukegan. Comic Book & Collectable Show, American Legion Hall. Homer Dahringer Post #281, 501 Washington St., T: 25-8', F: $30. for 1, $50. for 2. Jim Libasci, PO Box 8822, Waukegan, IL 60079. PH: 847-336-9963.

Aug 10 IL, Springfield. Comicon, Jaycee Activity Centre. 2525 S. 12th St., near the Bunn Park Gold Course, SH: 10am-4pm, T: 18, F: $25. for 1, $45. for 2, A: free. Kevin, PH: 217-435-9625 or Alan, PH: 309-657-1599.

Aug 16-17 IL, Rockford. Comic Book, Sports Card & Beanie Baby Show, Colonial Village Mall. 1100 S. Alpine Rd., SH: Sat. 10am-6pm, Sun. 11am-6pm, T: 60-8', F: $60., A: free. Strike It Rich, Rich Peterson, 9741 Gentian Dr., Machesney Park, IL 61115. PH: 815-633-8105 or 987-3380.

Aug 17 IL, Peoria. Comicon, Signature Inn. 4112 Brandywin Dr., I-74, Exit 89 War Memorial, SH: 10am-4pm, T: 19, F: $30. for 1, $50. for 2, A: free. Kevin, PH: 217-435-9625 or Alan, PH: 309-657-1599.

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Aug 23 IL, Rockford. Comic Book, Sports Card & Beanie Baby Show, Forest Hills Lanes. 7742 Forest Hills Rd., SH: 10am-4pm, T: 22-6', F: $20., A: $1. Strike It Rich, Rich Peterson, 9741 Gentian Dr., Machesney Park, IL 61115. PH: 815-633-8105.

Aug 24 IL, Orland Park. Comic Book & Sports Card & Toys Show, Civic Ctr. 1 blk. W. of La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6', F: $28., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Aug 24 IL, Mt. Vernon. Ultimate Comic Book, Non-Sports, Sports Card & Racing Show, Jent Factory Outlet Mall. I-57, I-64 & Rt. 15, SH: 10am-5pm, T: 30-8', F: $10., A: free. Jim Hall, 1100 Park Ave., Mt. Vernon, IL 62864. PH: 618-244-0548.

INDIANA

Aug 2 IN, Syracuse. Multi Hobby Collectibles Show, Boy Scout Cabin. SH: 9am-5pm, T: 20, F: $25.-$30., A: free. G&S "Ex-Change", Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnite.

Aug 3 IN, Indianapolis. Eastside Collectible Comic Book, Sports Card & Racing Show, Ramada Inn East. Pendleton Pike at I-465 E., Exit 42, SH: 10am-4pm, T: 32-6', F: $30. for 1, $45. for 2, A: free. Mark Lopez, PO Box 29364, Indianapolis, IN 46229. PH: 317-894-1115.

Aug 9 IN, Marion. Comic Book & BB Card Show, Grant Cty. 4-H Fairgrounds. 4 mi. W. I-69 SR 18, SH: 10am-5pm, T: 30-10', A: free. Casey Caimens, 1341 Gillispie St., Marion, IN 46952. PH: 317-668-1159, 662-8268 home or 800-611-6867.

Aug 9-10 IN, South Bend. Multi Hobby Collectibles Show, Scottsdale Mall. SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 60-80, F: $80.-$90., A: free. G&S "Ex-Change", Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnite.

Aug 10 IN, Indianapolis. Sunday Ash Comic Book, Toy & Animationa Show, Holiday Inn East, 6990 E. 21st St., (Shadeland Ave., Exit of I-70 or I-465), SH: 10:30am-4:30pm, T: 85, F: $70., A: $4., 9 & under free. Ash Comics & Shows, Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Aug 16 IN, Hammond. Comic Book & Sports Card Show, American Inn. 4000 Calumet Ave. (I-90 Exit 5) I-80/94 Exit 1, go N. 6 miles. SH: 9:30am-2:30pm, T: 40-6', F: $15., A: $1. Grand Slam Promos., Joe J. Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

Aug 16-17 IN, Ft. Wayne. Multi Hobby Collectibles Show, Southtown Mall. SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 50, F: $70.-$75., A: free. G&S "Ex-Change", Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnite.

Aug 22 IN, Highland. Comic Book & Sports Card Show, Lincoln Center Rm. 16-18. 2450 Lincoln St., from I-94 S. on Indianapolis Blvd., 4th traffic light turn L., SH: 6pm-9pm, T: 32, F: $15. for 2, A: free. Elicia Stewart, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114.

Aug 23-24 IN, Logansport. Multi Hobby Collectibles Show, Mall. SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 50, F: $65.-$70., A: free. G&S "Ex-Change", Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnite.

Aug 30-31 IN, Warsaw. Multi Hobby Collectibles Show, Kosciusno Cty. Fairgrounds. SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-60, F: $50.-$55., A: free. G&S "Ex-Change", Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnite.

IOWA

Aug 17 IA, Bettendorf. Collectors Paradise Supershow, Holiday Inn. 909 Middle Rd., T: 28, F: $25. Vince Jones, PO Box 172, Davenport, IA 52806. PH: 319-386-5763.

KANSAS

Aug 16-17 KS, Pittsburg Collectors Show, Meadowbrook Mall. SH: Sat. 10am-9pm, Sun 10am-5pm, T: 8', F: $55., in advance $50., A: free. Dave. PH: 316-232-2244 or sorrick@clandjop.com

KENTUCKY

Aug 1-3 KY, Paducah. Comic Book, Sports Cards, NASCAR, Coins, Toys & Stamps Show, KY Oaks Mall. SH: mall hrs., T: 65, F: $100. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 648-3319.

Aug 8-10 KY, Ashland. Comic Book, Sports Card & Racing Collectibles Show, Ashland Town Ctr. 500 Winchester Ave., SH: mall hrs., T: 35-8', F: $80. for 1, $150. for 2, A: free. Badgley Promos., PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345.

Aug 22-24 KY, Bowling Green. Comic Book, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Greenwood Mall. SH: mall hrs., T: 65, F: $100. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 648-3319.

LOUISIANA

Aug 3 LA, Baton Rouge. Comic Book & Sports Cards Show, Holiday Inn South. I-12 & Airline Hwy., SH: 10am-5:30pm, T: 33, F: $45.-$55., A: $1.50. Anthony Barcellona, 2423 McHugh Rd., Baker, LA 70714. PH: 504-775-7469.

Aug 16 LA, Houma. Comic Book & Sports Card Show, Southland Mall. 3038 W. Park Ave., SH: 10am-9pm, T: 16-8', F: $65., A: free. RK Mall Shows, Rick Koury, 4104 Leon Dr., Alexandria, LA 71303. PH: 318-443-0322.

Aug 30 LA, Metairie. Com-X-Con Comic Book & Toy Show, Holiday Inn. 3400 I-10 Service Rd., SH: 10am-5pm, F: $50. for 1, $85. for 2, $100. for 3. Comic World Promos., Cecil Johnson, 11361 Samples Rd., Alexander, AR 72002. PH: 501-794-3394.

MARYLAND

Aug 22-24 MD, Baltimore. BB Card Collector Show, Security Square Mall. Exit 17 off 695 Rolling Rd., SH: Fri. & Sat. 10am-9:30pm, Sun. 11am-6pm, T: 55-8', F: $110., A: free. Jay's Promos., Jay Grabowski, 4409 Vale Dr., Balt., MD 21236. PH: 410-529-1624.

MASSACHUSETTS

Aug 7-10 MA, Chicopee. Comic Book, Sports Card & Toy Show, Fairfield Mall. 591 Memorial Dr., Exit 5 off Mass Pike, SH: mall hrs., A: free. Ray, PH: 413-538-6711.

Aug 10 MA, Boston. Comic Book Spectacular 5, Radisson Hotel. (formerly Howard Johnson 57 Park Plaza Hotel), SH: 10am-4pm, T: 85-8', F: $75., A: $4. PH: 508-388-6576.

Aug 22-24 MA, Worcester. Comic Books, Sports Cards & Memorabilia Show, Common Outlets Mall. 100 Front St., Exit 16 off I-290. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 50-8', F: $180., A: free. Matt DeRoma, PO Box 800, Somers, CT 06071. PH: 860-741-8649.

Aug 24 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectibles Show, K of C Hall. 305 Highland St., Rt. 95 take Exit 3 or 3B to Rt. 123 W., SH: 10am-4pm, T: 59, A: $3. Harry Martin, 11 Elm St., Hopkinton, MA 01748. PH: 508-435-7831.

MICHIGAN

Aug 3 MI, Clawson. Encore-Con Comic Book Show, K of C. 870 N. Main St. (btw. 14 & 15 Mile Rd.), SH: 10am-4pm, T: 8', F: $35. in advance, $40. day of show, A: $2. Motor City Conventions, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Aug 17 MI, Livonia. X-Trava Con Comic Book Show, K of C Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 65-8', F: $35. in advance, $40. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Aug 17 MI, Freeland. Tri-City Comicon, Convention Ctr. 8390 Midland Rd. (M-47), SH: 10am-5pm, T: 70-8', F: $30. for 1st, $25. ea. add'l., A: $1. John Kinney, 759 Pilgrim Dr. E., Saginaw, MI 48603. PH: 517-793-5407.

Aug 23-24 MI, Bridgman. Fall Comic Book & Sports Card Show, Cook Energy Info. Ctr. I-94 Bridgman Exit 16, 3.5 mi. N. on Red Arrow Hwy. SH: 10am-5pm, A: free. Dolly Krieger, PH: 800-548-2555.

Aug 23-24 MI, Dearborn. Cubicon '97, University of MI, ROC Bldg. 4901 Evergreen, across the road from Fairlane Mall, SH: Sat. 10am-8pm, Sun. 10am-6pm, A: $5. a day or $9. for the weekend. Bryce Schumacher, PH: 248-471-0969.

MINNESOTA

Aug 17 MN, Bloomington. Nostalgia Comic Book & Collectibles Show, Marriott Airport Mall of America. 2020 E. 79th St., SH: 10am-4pm, F: $50., $75. day of show, A: $3. PH: 612-822-2806 E-mail: nostzone@spacestar.net

MISSOURI

Aug 22-24 MO, St. Louis. Comic Book Show, Regal Riverfront Hotel. 200 S. 4th St., SH: Fri. 5pm-8pm, Sat. 10am-6pm, Sun. 10am-4pm, T: 75, F: $150., A: $5. More Fun Conventions, PO Box 28726, St. Louis, MO 63146. PH: 314-647-1050.

NEVADA

Aug 23-24 NV, Reno. Annual Comic Book, Sports Card & Toy Show, Parklane Mall. SH: mall hrs., T: 75-8', F: $95., A: free. Edward Conway, PO Box 457, Dixon, CA 95620. PH: 707-422-3974.

NEW JERSEY

Jul 30 NJ, Rochelle Park. Comic Book, Sports Cards, Memoriabilia & Collectibles AUCTION, Ramada Hotel. 375 W. Passaic St. off Exit 160 Garden State Pky., SH: preview 7pm, auction 7:45pm-10pm, A: free. Vic's Coins, PO Box 323, Rochelle Park, NJ 07662. PH: 201-845-0259.

Jul 31-Aug 2 NJ, Parsippany. 11th International '97 Non-Sports Convention, Hilton. One Hilton Ct., SH: Thurs. 7pm-10pm, Fri. 10am-10pm, Sat. 10am-4pm, T: 110, A: Thurs. $10., Fri. & Sat. $6. Gordon Sports Collectibles, Mike Gordon, 32 Gibraltar Dr., Morris Plains, NJ 07950. PH: 201-538-4480 11am-8pm M-F, 10am-5pm Sat.

Aug 1-3 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $185. for 1, $350. for 2, $490. for 3, A: free. Ferdinand Parascandolo, VP, F & B Sport Cards, Inc., 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Aug 2-3 NJ, S. Plainfield. World of Comics & Cards Conventions, Middlesex Mall. Hadley & Stelton Rds., SH: Sat. 10am-9:30pm, Sun. 11am-5pm, T: 85-8', F: Sat. $100., Sun. $65. for 1 day, $150. for 2 days, A: free. Anthony T.J. Grimando, PO Box 23, Dunellen, NJ 08812. PH/FAX: 908-968-3886.

Aug 3 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23N at Rt. 202, SH: 9am-4pm, T: 110-6', F: $20., A: free. Phil DeMario, 137 Silleck St., Clifton, NJ 07013. PH: 201-742-2647 or 694-9773 day of show.

Aug 3 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 478-7662 day of show.

Aug 9 NJ, Kenilworth. Schenker Showcase Autograph Show, Kenilworth Inn. Kenilworth Blvd. S. 31st St., GSP Exit 138, SH: 9:30am-3:30pm, T: 60-6', F: $55., A: $3., $1. under 12. Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

Aug 9-10 NJ, E. Rutherford. Comic Book & Sports Card Spectacular Show, Landmark II. 26 Rt. 17 South, SH: 9am-3:30pm, T: 40-8', F: $40., A: $3., 12 & under free. Dennis Rivelli, 312 Grove St., E. Rutherford, NJ 07073. PH: 201-804-8504.

Aug 10 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl., 1 blk. W. of Midland Ave., off Market St., SH: 9:30am-3:30pm, T: 50-6', F: $25. for 1, $45. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 796-9717 day of show.

Aug 10 NJ, Hazlet. Collectors Showcase, Ramada Inn. GSP Exit 117 to Rt. 35 S. 2 mi., SH: 9:30am-3:30pm, T: 35-8', F: $50., A: $2. Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 908-291-1632.

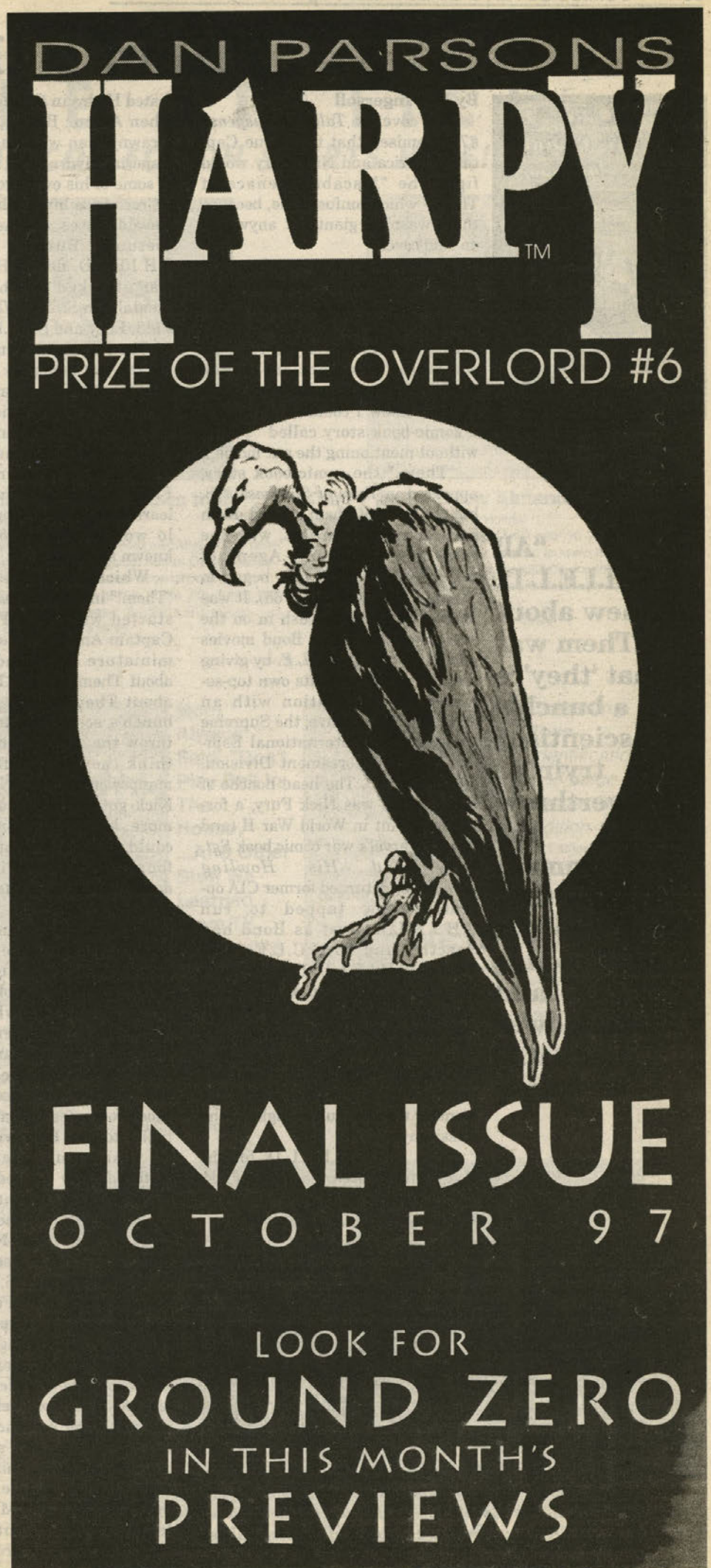
Aug 17 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 60-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 478-7662 day of show.

Aug 21 NJ, Elmwood Park. Comic Book, Sports Card & Collectibles Show, American Legion Post #147. Legion Pl., (1 blk. W. of Midland Ave. on Market St.), SH: 5pm-10pm, T: 40-6', F: $20. for 1, $35. for 2, A: $1. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 796-9717 day of show.

Aug 22-24 NJ, Wildwood. Comic Book, Sports Card & Toy Show, Conv. Ctr. On the boardwalk at Burk Ave., A: free. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Aug 22-24 NJ, Cherry Hill. International Conference, Hilton. 2349 Rt. 70 (West Marlton Pike). Starfleet International Conference, c/o Tony Rowley, PO Box 272, Upper Darby, PA 19082.

(EVENTS Continues on Page 51)



Them's the breaks

By Bob Ingersoll

The cover to *Tales of Suspense* #78 promised that this issue Captain America and Nick Fury would fight the "Macabre menace of Them!" which confused me, because there wasn't a giant ant anywhere on said cover.

If that last comment has *you* confused, because you're one of those unfortunates for whom history is only a cable channel to be surfed over, I suggest you rent the wonderful '50s giant-ant movie, *Them*. Those of us who grew up in the '50s knew I couldn't talk about a comic-book story called "Them" without mentioning the ant movie.)

"Them," the comic-book story, appeared in *Tales of Suspense* #78, but the story of Them started much earlier; started, in fact, with the tales of Nick Fury, Agent of S.H.I.E.L.D. S.H.I.E.L.D. began in *Strange Tales* #135 (Aug 65). It was Marvel's attempt to cash in on the success of the James Bond movies and *Man from U.N.C.L.E.* by giving the Marvel universe its own top-secret spy organization with an acronymic appellative, the Supreme Headquarters International Espionage Law-Enforcement Division, or S.H.I.E.L.D. The head honcho of S.H.I.E.L.D. was Nick Fury, a former sergeant in World War II (and star of Marvel's war comic book *Sgt. Fury and His Howling Commandos*) turned former CIA operative now tapped to run S.H.I.E.L.D. Just as Bond had Spectre and U.N.C.L.E. had Thrush, S.H.I.E.L.D. had Hydra, a multinational group of terrorists with real bad clothes sense which was bent on world domination and which took its name and slogan, "Hail Hydra! Cut off a limb and two more shall take its place," from the monster that Hercules fought in the classic myth.

"All S.H.I.E.L.D. knew about Them was that 'they're a bunch'a scientists, tryin' to overthrow the government – and they think they got enuff money and manpower to do it.'"
– Bob Ingersoll

Nick and S.H.I.E.L.D. fought Hydra from *Strange Tales* #135 through *Strange Tales* #141. Fury thought S.H.I.E.L.D. had finally defeated Hydra in *Strange Tales* #135, when Arthur Brown, a short and scrawny man who was secretly the Imperial Hydra, died at the hands of some of his own agents, who didn't recognize him without his hood, elevator shoes, and heavily padded costume. But no sooner did S.H.I.E.L.D. defeat Hydra then it was attacked by The Fixer and Mentallo in *Strange Tales* #142 and #143. Fury and S.H.I.E.L.D. defeated The Fixer and Mentallo, capturing the two criminals and their latest invention, a miniature model of the human brain, which, if dropped in a tank of hydroponic chemicals, would grow into the real thing. While Fury was interrogating The Fixer in *Strange Tales* #145, he learned that The Fixer and Mentallo worked for an organization known as Them.

Which brings us to the story "Them!" in *Tales of Suspense* #78. It started with Nick Fury visiting Captain America to show him the miniature brain and to tell him about Them. All S.H.I.E.L.D. knew about Them was that "they're a bunch'a scientists, tryin' to overthrow the government – and they think they got enuff money and manpower to do it." Neither Cap or Nick got a chance to learn much more, because an android which could mix the various chemicals found on tubes on its body into deadly compounds attacked.

They fought.

They fought some more.

And some more, while the agents of Them watched. Which gave us our first look at Them, a group of baddies who wore costumes that were even worse than the Hydra costumes and looked like yellow-and-black beekeeper's outfits, complete with hoods. (I realize those costumes probably sound familiar to you. Bear with me, it will all connect up later.) As Them watched, they gloated that even if Nick and Cap defeated their android, they could send more out to fight the bad fight. Nick and Cap won, but Them did send out more androids to attack S.H.I.E.L.D. in *Strange Tales* #146. Fortunately for us, Them didn't improve the androids' programming between issues and they lost again.

In *Strange Tales* #147, we learned that those yellow beekeepers were the Advanced Idea Mechanics, or A.I.M., a munitions-manufacturing organization run by Count Bornag Royale. The government thought A.I.M. worked for freedom's cause, but we learned that A.I.M. was secretly a part of Them. A.I.M. mounted a direct attack on S.H.I.E.L.D.'s main Manhattan headquarters and was defeated, because, like Bullwinkle, those guys didn't learn that "that trick never works."

In *Strange Tales* #148 Nick Fury was brought before a board of inquiry on charges initiated by Count Bornag. By the end of that story, we learned that Fury suspected Bornag and A.I.M.'s connection to Them and went into the board of inquiry as a ruse to flush A.I.M. out of its cover. Which is what happened in *Strange Tales* #149, "The End of A.I.M.," when Nick defeated the last vestiges of A.I.M. (Not to worry, A.I.M. regrouped, reorganized, and has come back any number of times, unfortunately always with the same costumes.)

Nick learned that A.I.M. was connected to The Secret Empire, a hooded terrorist organization that was fighting the Hulk over in *Tales to Astonish* at this time, but which I didn't talk about, because "The Secret Empire" isn't a pronoun. Nick also realized that the organizational structure of A.I.M. and The Secret Empire – two arms coming from the same body – seemed a lot like Hydra's old "cut off one limb and two more shall take its place" chant. Nick checked the S.H.I.E.L.D. Hydra archives and found indications that Hydra was the mysterious Them that was funding A.I.M. and The Secret Empire.

In *Strange Tales* #150–158, S.H.I.E.L.D. again fought Hydra. After several preliminary bouts, Nick infiltrated Hydra Island in *Strange Tales* #156 but was captured. At that time he learned that the Supreme Hydra was always Baron Wolfgang von Strucker, a former Nazi that Fury had fought back in his WW II Howling Commando days.

In *Strange Tales* #157, Nick escaped and fought Strucker. In *Strange Tales* #158 Nick was presumably killed and Strucker announced his plan to detonate the Death Spore bomb which would spread a cloud of "ultra deadly micro-organisms over the Earth, killing everyone except those safely behind the impregnable dome of Hydra Island."

But Fury, who wasn't really dead, escaped from Hydra Island leaving behind the Death Spore bomb, so that its deadly cloud of micro-organisms was not released on the world but contained within Hydra Island's impregnable dome, killing them all. (Except, of course, for the fact that both Hydra and Strucker have returned many times since, but at least Hydra had the decency to get new costumes.)

Which brings us up to speed on Them and Hydra except for a couple of questions. Why did Hydra become Them? And if Strucker was the Supreme Hydra, who was Arthur Brown? Unfortunately, the second Hydra story never quite told us. Fortunately *The Official Handbook of the Marvel Universe* #5 (1983 edition) did.

During World War II, Baron Strucker got on the bad side of both The Red Skull and the Gestapo and fled to Japan before either the Skull or the Gestapo could kill him. There he met an organization of Japanese subversives bent on world-wide domination, because, let's face it, if they just wanted to disrupt the ice-cream social, they wouldn't really be all that subversive, would they? Strucker quickly became the mastermind behind this organization and its rise to power, which was accomplished by raiding various war plants and military storehouses. When Strucker felt Hydra was sufficiently armed and manned, he killed the original Supreme Hydra, an oriental, and became the Supreme Hydra.

Hydra began construction of an island fortress on a small south Pacific island. It also recruited a group of scientists to be its munitions manufacturers, which Strucker named A.I.M. When A.I.M. and Hydra were close to discovering the secret of the atomic bomb, Hydra's island was invaded by Captain Simon Savage and his Leatherneck Commandos (See *Capt. Savage and His Leatherneck Commandos* #2.) Hydra and its base was destroyed.

Strucker secretly rebuilt Hydra, this time deciding to remain behind the scenes. He moved Hydra's base of operations to America and created a new codename for the organization, Them, which would supervise all of the operations of Hydra and its various arms. Them appointed businessman Arnold Brown to be the Supreme Hydra, so that he could drain off the resources of his corporation and funnel them into Hydra. When S.H.I.E.L.D. captured Hydra's New York base in *Strange Tales* #141, Hydra used its two major arms, A.I.M. and the Secret Empire, to direct attacks against S.H.I.E.L.D. and the U.S. government as a diversion, while Strucker reorganized Hydra again for the story that appeared in *Strange Tales* #150–158.

And that's the story of Them. Marvel's Them, anyway. Now would you like to hear the one about the giant ants?

AND, EVEN AS NICK FURY DOES SOME LIGHTNING-FAST THINKING, WE TURN ONCE AGAIN TO THE MYSTERIOUS COUNT ROYALE WHO HAS RETURNED TO A HIDDEN A.I.M. OBSERVATION POST...!
THE FOOLS! STILL DO NOT SUSPECT THAT A.I.M. IS MERELY A BRANCH OF THEM!
SOON IT SHALL BE TOO LATE! WE ARE PREPARING OUR FIRST MAJOR ATTACK NOW...!
OUR TARGET IS FURY'S OWN NEW YORK CITY COMMAND POST!

I AM NUMBER NINE OF THE SECRET EMPIRE! I HAD HOPED TO FIND YOU! WE SAW THE FAILURE OF YOUR MISSION ON OUR MONITORS!
THAT'S FAR ENOUGH... WHA...?!
GET IN! I WILL TAKE YOU TO A PLACE OF REFUGE!
WE CAN TRUST HIM! BOTH AIM AND THE SECRET EMPIRE ARE BRANCHES OF THEM!
ALL RIGHT, MARVELITE, WE ADMIT IT--OUR PLOT IS A BIT COMPLEX! ALL WE CAN TELL YOU IS THAT THE SECRET EMPIRE AND THEM HAVE APPEARED IN RECENT ISSUES OF TALES TO ASTONISH AND TALES OF SUSPENSE! IF YOU MISSED 'EM, YOU'RE AS MIXED-UP AS WE ARE!--STAN

With revelation following revelation about Them, A.I.M., Hydra, and the Secret Empire in each succeeding issue of ***Strange Tales****, readers needed a scorecard to keep things straight. The two panels above come from, respectively,* ***Strange Tales*** *#147 (Aug 66) and #149 (Oct 66).*

EVENTS
From Page 49

Aug 23 NJ, Carteret. World of Comic Book & Card Conventions, St. Demetrius Community Ctr. 691 Roosevelt Ave. (Exit 12 NJ Tpke.), SH: 10am-7pm, T: 65, F: $45., A: 75¢. Tony 'TJ' Grimando, PO Box 23, Dunellen, NJ 08812. PH/FAX: 908-968-3886.

Aug 23 NJ, Freehold. Comic Book, Toys & Sci-Fi Collectibles Show, Nat'l. Guard Armory. 635 Hwy. 33, SH: 10am-5pm, T: 100, F: $20., A: $1., under 10 free. Ray Rubiano, 555 Brookside Dr., Toms River, NJ 08753. PH: 908-288-9672.

Aug 23 NJ, North Branch. Comic Book, Sports Card & Coll. Show, Fire House. Rt. 28, 1.5 mi. W. of Rt. 22, SH: 10am-4pm, T: 30-35 8', F: $40. for 1, $25. ea. add'l., A: $1., under 6 free. Sallie Natowitz, PO Box 796, Matawan, NJ 07747. PH: 908-583-7915.

Aug 24 NJ, Clifton. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 802 Clifton Ave., SH: 9:30am-3:30pm, T: 50-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218 or 779-9332 day of show.

Aug 27 NJ, Rochelle Park. Comic Book, Sports Cards, Memoriabilia & Collectibles AUCTION, Ramada Hotel. 375 W. Passaic St. off Exit 160 Garden State Pky., SH: preview 7pm, auction 7:45pm-10pm, A: free. Vic's Coins, PO Box 323, Rochelle Park, NJ 07662. PH: 201-845-0259.

NEW YORK

Jul 30 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Aug 1-3 NY, Middletown. Comic Book & Sports Card Expo, Galleria at Crystal Run. Exit 120, Rt. 17, SH: mall hrs., T: 48-8', F: $150. for 1, $280. for 2, A: free. Marty Leibowitz, 7 Jonathan Ln., Poughkeepsie, NY 12603. PH: 914-473-7165 eves.

Aug 1 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Aug 2 NY, Sayville-LI. Monthly Comic Book, Sports Cards, Toys & Collectibles Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy., corner of Sunrise & Broadway, SH: 10am-4pm, T: 40, A: free. Paul, PH: 516-289-7398.

Aug 3 NY, Brooklyn. Comic Book, Sports Card & Collectibles Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 48-8', F: $40., A: free. Mark, PH: 718-266-1625.

Aug 6 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Aug 9 NY, Staten Island. Comic Book & Sports Card Show, St. Sylvester's School. 884 Targee St., Clove-Richmond Rd., Exit 278, SH: 10am-4pm, T: 40-9', F: $50., A: free. Joe Dezio, 884 Targee St., Staten Island, NY 10304. PH: 718-351-8056.

Aug 10 NY, Brooklyn. Comic Book, Cards, Toys & Collectibles Show, Temple Hillel. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm. T: 50. F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Aug 13 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Aug 20 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Aug 22 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Aug 22 NY, Massapequa. Monthly Toy, Collectibles, Dolls & Action Figures, Elks Lodge. 2162 Veterans Blvd., SH: 9am-3pm, T: 40, A: $1. Paul DeCarlo, PO Box 1354, Massapequa, NY 11758. PH: 516-289-7398.

Aug 23 NY, Uniondale. Comic Book, Toys & Sports Card Shwo, LI Marriott Hotel. (By Nassau Coliseum), Meadowbrook Pky., Hempstead Tpke., Exit M4, SH: 9:30am-4:30pm, T: 65-6' & 8', F: $75.-$95. for 1, $140.-$180. for 2, A: $2.50. "Play The Game", Show Promos., Inc., Dennis Weintraub, PO Box 0121, Baldwin, NY 11510. PH: 516-623-2781.

Aug 24 NY, Brooklyn. Comic Book, Cards, Toys & Collectibles Show, Temple Hillel. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50, F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Aug 24 NY, Ozone Park. Comic Book, Sports Card, Coins & Memorabilia Show, Jewish Ctr. 107-01 Crossbay Blvd. (next to Esquire Diner), SH: 10am-4pm, T: 36-8', F: $37.50 for 1, $65. for 2, A: $1. Rio Grande BB Card Co., Joseph Camana, 114-32 150th Ave., S. Ozone Park, NY 11420. Joe, PH: 718-845-7240 or Tony, PH: 718-848-1795.

Aug 27 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Aug 29 NY, Brooklyn. Comic Books, BB Cards, Toys & Collectibles Show, St. Dominics Church. 20th Ave. & Bayridge Pky. (75th St.), SH: 6pm-10pm, T: 50-9', F: $40. Sunrise Prods., PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Aug 30 NY, Freeport. Comic Book & Sports Card Show, Recreation Ctr. 130 E. Merrick Rd., SH: 10am-4pm, T: 35-6' & 12', F: $35.-$55., A: free. "Play The Game" Show Promos., Inc., PO Box 0121, Baldwin, NY 11510. PH: 516-623-2781.

NORTH CAROLINA

Aug 3 NC, Raleigh. Comix Con, Holiday Inn North. Exit 11 of 440, US 1 N., SH: 10am-4pm, T: 20-6', F: $65., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-790-9026.

Aug 3 NC, Winston Salem. Comic Book & Toy Show, Holiday Inn-West. I-40 Silas Creek Pky., Hawthorne Rd. (Hosp.-Hanes Mall area), SH: 10am-5pm, F: $35. in advance, $45. thereafter, A: $2. Bret, Ben or Paul, PH: 910-591-7389 or 275-7914.

Aug 9 NC, Fayetteville. 21st Sandhills Toy & Hobby Show, Charlie Rose Expo Ctr. Just off Hwy. 301 S., SH: 9am-4pm. Carolina Hobby Expo, PH: 704-786-8373.

NORTH DAKOTA

Aug 2-3 ND, Fargo. Comic Book & Sports Card Show #35, Holiday Inn. 13th Ave. S. & I-29, SH: Sat. 10am-5pm, Sun. 11am-4:30pm, T: 42, F: $60. for 1, $50. for 2 or more. Lantern News, Kevin Bergson, 520 Broadway, Fargo, ND 58102. PH: 701-235-2562.

OHIO

Aug 2-3 OH, Akron. Canton Comic Con, Tadmor Hall. I-77 at Exit 120, SH: Sat. 11am-6pm, Sun. 10am-4pm, T: 72-6', F: $175., A: $6. per day, $10. for both days, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056 or E-mail: jeffharpro@aol.com

Aug 10 OH, Sheffield Lake. Card, Comic & Collectibles Show, Community Ctr. Lake Rd., 2 mi. W. of Rt. 307, SH: 10am-4pm, T: 32-6', F: $25. for 1st, $20. ea. add'l., A: free. Janet Pleska, 58 Maple Ave., Wakeman, OH 44889. PH: 216-839-2737 or FAX: 216-839-5138.

Aug 14 OH, Mentor. Comic Book & Sports Card Show, Travelodge Hotel. Rts. 2 & 306 S. (7701 Reynolds Rd. Rt. 306), SH: 6pm-10pm, T: 35-8', F: $30., A: $1., 16 & younger or senior citizens free. Infield Promos., Irene Pike, 9391 Mentor Ave., Ste. 133, Mentor, OH 44060. PH: 216-255-2606.

Aug 17 OH, Cleveland-Richfield. Cleveland Comic Book & Nostalgiafest, Holiday Inn. OH Route 21 (4742 Brecksville Rd.), just S. of OH Tpke., Exit 11, SH: 11am-5pm, T: 60-6', F: $50., A: $2. Joe Tricarichi, 2520 Ashurst Rd., Cleveland, OH 44118. PH: 216-932-8596.

Aug 23 OH, Lakewood. Comic Book, Sportscards, Starting Lineups, & Non-Sports Cards Show, Masonic Temple. 15300 Detroit Ave. (at corners of Detroit & Andrews), SH: 10am-4pm, T: 30-8', F: $25. for 1, $20. ea. add'l., A: $1., 12 & under free. Infield Promos., Irene Pike, 9391 Mentor Ave., Ste. 133, Mentor, OH 44060. PH: 216-255-2606.

OREGON

Aug 16-17 OR, Portland. Comic Book & Sports Card Show, Jantzen Beach Mall. Jantzen Beach Exit off I-5, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 50, F: $40.-$95., A: free. Twin Oaks Sports Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

PENNSYLVANIA

Aug 1-3 PA, Pottstown. Comic Book & Sports Card Collectibles Festival, Coventry Mall. Rt. 100 & Rt. 422, SH: Fri. & Sat. 10am-9:30pm, Sun. 12noon-5pm, A: free. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Aug 3 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. Exit 15 off I-95, 10th St. & Packer Ave. (Exit 46 off I-76), SH: 10am-4pm, T: 46, F: $60. for 1, $100. for 2, $140. for 3, A: $3. Collectors Comics, Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 609-782-0817.

Aug 23 PA, Langhorne. Comic Book, Sports Card & Toys Show, Sheraton Bucks County. Across from Sesame Place, SH: 9am-3pm, T: 56-6', F: $40., A: free. Eric Poppel, 93 Grant Dr., Holland, PA 18966. PH: 215-579-0731 or Greg Petrino, PH: 215-968-8577.

Aug 24 PA, Beaver Falls. Blowout Con & AUCTION, Holiday Inn. Exit 2 North from PA Tpke., SH: 10am-5pm, auction 4pm, T: 35-6', F: sold out, A: $1. Jake Dimension. PH: 412-728-6467 or Mr. Todd, PH: 412-776-0433 or 758-2324.

Aug 29-Sep 1 PA, Media. Comic Book & Sports Card Collectibles Festival, Granite Run Mall. Rt. 1 & Rt. 352, SH: Fri. Sat. & Mon. 10am-9:30pm, Sun. 11am-6pm, A: free. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

SOUTH CAROLINA

Aug 2-3 SC, Columbia. Comic Book & Toy Show, Dutch Square Mall. Intersection of I-26 & I-20, SH: Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 50-8', F: $100. for 1, $250. for 3, A: free. Chris Foss, 1563-B Broad River Rd., Columbia, SC 29210. PH: 803-799-9823.

TENNESSEE

Aug 1-3 TN, Morristown. Comic Book, Sports Card & Racing Show, College Square Mall. I-81, Exit 8 to 2550 E. Morris Blvd., SH: reg. mall hrs., T: 45-8', F: $75., A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386 or 581-3041.

Aug 15-17 TN, Columbia. Monthly Comic Book, Sports Card & NASCAR Show, Shady Brook Mall. James Campbell Blvd., SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 50-6', F: $50., A: free. AF Promos., 320 Pulaski St., Lawrenceburg, TN 38464. PH: 615-766-1168.

Aug 15-17 TN, Nashville. Comic Book, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Cool Springs Galleria. SH: mall hrs., T: 85, F: $125. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 648-3319.

Aug 16 TN, Knoxville. Comic Con, Ramada Inn. Cedar Bluff Rd., SH: 10am-4pm, T: 40, F: $65., A: $3. C.C.S. Pro., Steve Riley, 1712 Sailors Ford Ln., Mascot, TN 37806. PH: 423-933-9820.

Aug 22-24 TN, Chattanooga. Comic Book, Sports Card & NASCAR Show, Eastgate Town Mall. 5600 Brainerd Rd., SH: Fri. 3pm-9pm, Sat. 10am-9pm, Sun. 12noon-5pm, T: 60-8', F: $40. for 1, $100. for 3, A: free. AF Promotions, 320 Pulaski St., Lawrenceburg, TN 38464. PH: 615-766-1168 or 423-894-3915.

Aug 29-31 TN, Clarksville. Comic Book, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Gov. Sq. Mall. SH: mall hrs., T: 65, F: $110. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 615-939-3063 or 648-3319.

TEXAS

Aug 2-3 TX, Dallas, Collectors Convention, Big Town Mall Convention Ctr. I-30 at Big Town Blvd., SH: Sat. 10am-7pm, Sun. 11am-5pm, F: $225., A: $8. per day, $14. both days. James Mayfield, PH: 972-530-2486 or John Fairless, PH: 903-831-2335.

Aug 2 TX, Humble. Comic Books, Sports Cards & More Show, Recreation Ctr. 100 N. Houston Ave., SH: 10am-4pm, T: 25-6', F: $20., A: $1., 6 & under free. Citation Promos., Kathy Dismuke, 1314 Burnwood, Houston, TX 77073. PH: 281-821-4556 or 443-0550.

(EVENTS Continues on Page 76)

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"I must say, no source seems too humble for Marvel to make a thriving series from it."

— Reader Michael N. Tierstein, ***Astonishing Tales*** *#24*

Welcome to the special "pronoun" edition of ***Comics Buyer's Guide***. When Associate Editor Brent Frankenhoff first told me about this concept, I thought it was a pretty bizarre idea. In other words, I was all for it.

Then, he asked me to devote this installment of *Tips* to one of my legendary comics creations, It! The Living Colossus. Never trust an editor.

It! — I'm going to use the exclamation point to distinguish It! from the common pronoun and also to drive Brent crazy — appeared in *Astonishing Tales* #21-24, published by Marvel Comics in late 1973 and early 1974. The series did not exactly set sales records for the company, although someone, perhaps the late Sol Brodsky, told me it sold surprisingly well in New York's Chinatown. Go figure. Deathlok, Rich Buckler's cyborg hero, took over *Astonishing Tales* with issue #25 and stayed there for a couple years.

Before we get into my personal relationship with It!, I should give you some background on the character. It!, or, rather, The Colossus, first appeared in *Tales of Suspense* #14, well before the coming of the Marvel heroes. The story was drawn by Jack Kirby and probably written by either Stan Lee or Larry Lieber.

The Colossus was a 100-foot granite statue sculpted by Boris Petrovski as a test of his loyalty to the Soviet Union. This work of art was meant to commemorate the glorious achievements of the Soviet Union, but, since Petrovski feared his totalitarian masters, the statue was, likewise, fearsome in appearance. Welcome to the Cold War, comic-book style.

The night before the statue was to be unveiled, a shipwrecked crab-creature from another galaxy took refuge in it — The Colossus would not be known as It! until the *Astonishing Tales* issues — and somehow brought it to life. The Soviets attacked the statue and the crab-alien started beating up on Moscow. He might have leveled the city except for the timely arrival of a rescue party from his home planet. *Sans* its strange occupant, The Colossus became mere stone once more.

Tales of Suspense #14 must have sold pretty well, because The Colossus returned in *Tales of Suspense* #20. The Soviets decided to use the statue for its intended purpose of propaganda and shipped it across the ocean to an international fair in America. I figure they wanted to get this granite puppy off their soil as quickly as possible.

A war-like, albeit not particularly bright, contingent of the crab-aliens took control of The Colossus and proceeded to do the Monster Mash all over Southern California. La-La-Land was saved by a Hollywood special effects technician who built a bigger, albeit booby-trapped, monster, and tricked the crab-crew into entering it. They went "Boom!" and mankind was saved.

Apparently, the Soviets didn't want The Colossus back. Since the statue was too massive to move, it stayed where the aliens were defeated — in the middle of a studio lot.

Time passed, as it always must. The Marvel super-heroes were ruling the comic-book world in the 1970s, but horror and monster titles were enjoying success, as well. The original Colossus tales were reprinted in *Monsters on the Prowl* #17 and #25 and generated well-above-average sales.

One of the most impressive successes of that time was Marvel's *Supernatural Thrillers* #1, which saw Roy Thomas and Marie Severin doing a magnificent adaptation of Theodore Sturgeon's muck-monster masterpiece "It." Sturgeon's weird tale had been the inspiration for comic-book swamp-stalkers from The Heap to Swamp Thing. Adding to the mix was an outstanding cover by Jim Steranko, one of the best, if not *the* best, he did for Marvel around then.

Publisher Stan Lee, delighted with the sales on that issue, decided there should be a regular "It" series. There was only one problem with the notion: Marvel was *already* ripping off Sturgeon's concept in the form of The Man-Thing. It didn't seem like such a good idea to have two muck-monsters with their own series.

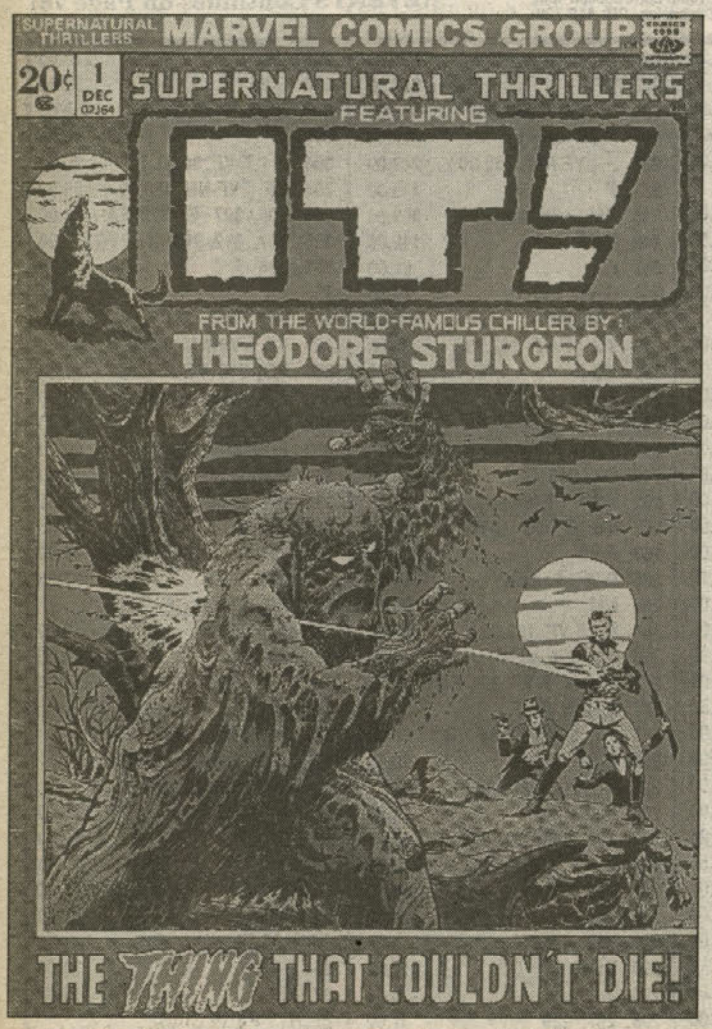
This is where I came in.

It was after hours at the Marvel Comics offices, and Editor Roy Thomas was trying to figure out what the heck our new "It" could be. I was also working late. I had been dreaming of working for Marvel since I had read *Fantastic Four Annual* #1 back in 1963 and I was loving each and every minute of it.

Roy, wandering the halls, spotted the cover proof for *Monsters on the Prowl* #25 on my desk. Since Roy thinks even faster than he talks, a whole bunch of things occurred to him at once.

The Colossus reprints sold well. He had wanted to give me another writing assignment to replace the cancelled *Doc Savage*. He knew I was a big fan of the old Marvel monster comics — and giant monsters in particular. In fact, even before I had come to work for Marvel, Roy had suggested the company acquire the comic-book rights to Godzilla. This would work.

Roy and I started working on the new series that night. My first



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After Roy Thomas adapted Theodore Sturgeon's "It" in ***Supernatural Thrillers*** *#1 (Dec 72), Tony revived It, the Living Colossus in* ***Astonishing Tales*** *#21 (Dec 73).*

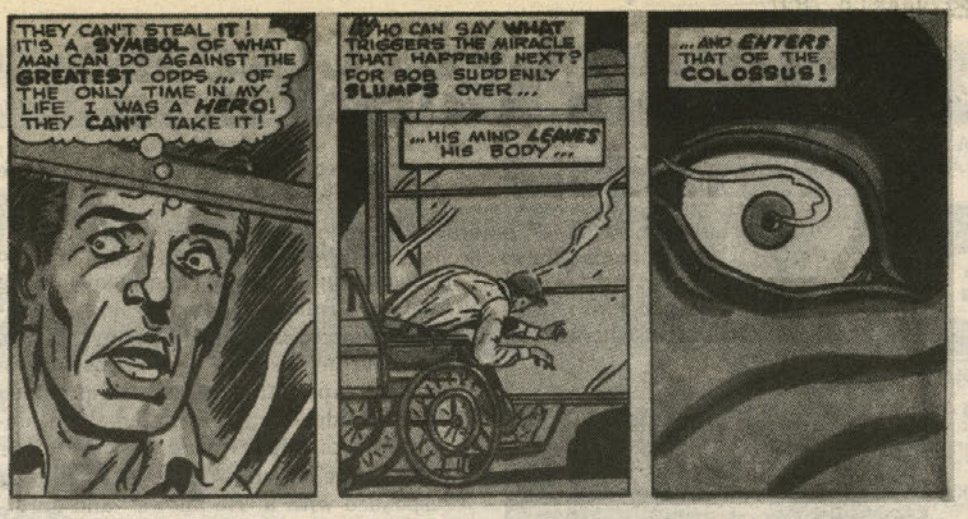
concept was to do a "Jonny Quest meets the monsters" kind of thing with the hero of the second Colossus story, his actress wife, and their children. Dad, the special-effects man, would figure out how to project himself into the statue. His wife and inquisitive kids would join in the adventures.

Roy liked some of my ideas, but he wanted our It! to have more bite. We kept our special-effects man hero, now named Bob O'Brien in tribute to Willis "King Kong" O'Brien, but we dropped a chunk of equipment on him and put him in a wheelchair. The cover of the issue would ask the question, "What is the *secret link* between a man in a wheelchair — and a world-destroying *monster*?"

We also kept Diane Cummings, the actress and a hold-over from the second of the original Colossus stories. However, although she was involved with O'Brien, they wouldn't be man and wife. In fact, after Bob's "accident" — note those ominous quotation marks — their romance would hit some rough spots.

"That's *right*, darling, walk away from me," Bob would think to himself in my first script, "because I love you *too much* to tie you down to a man who can't *walk*!"

OK, I may have been short on wordsmithing skill, but I had a whole lot of youthful enthusiasm going for me. Maybe it was my way of compensating for the now-absent children of Bob and Diane. While out-of-wedlock offspring are somewhat fashionable in today's Hollywood, they were most decidedly *not* acceptable in the world of Marvel Comics, circa 1973.


THEY CAN'T STEAL IT! IT'S A SYMBOL OF WHAT MAN CAN DO AGAINST THE GREATEST ODDS ... OF THE ONLY TIME IN MY LIFE I WAS A HERO! THEY CAN'T TAKE IT!
WHO CAN SAY WHAT TRIGGERS THE MIRACLE THAT HAPPENS NEXT? FOR BOB SUDDENLY SLUMPS OVER...
...HIS MIND LEAVES HIS BODY...
...AND ENTERS THAT OF THE COLOSSUS!

With the basics of It! agreed upon, Roy left me to develop the series on my own. Bob and Diane became co-workers on an ailing TV series called *Star Lords*, produced by Dorian Delazny. Don't strain yourself here. It was, indeed, a send-up of *Star Trek*, right down to Grant Marshall, its obnoxious leading man.

Delazny's problem was that, in a Marvel world of real monsters like The Colossus and super-heroes like The Fantastic Four, no one wanted to watch low-budget science fiction. O'Brien's solution to the problem was to develop a new kind of special effects, "similar to those used on *King Kong*, but more *advanced*."

Delazny was so pleased with the results that he gave Bob star billing with the actors. This did not sit well with Marshall, who, shortly thereafter, furtively dropped the afore-mentioned chunk of equipment on his "rival." Hollywood is one tough town.

Bob threw himself into his work, always aware of the Colossus that lay outside his studio window. "Why must you *taunt* me with your power, Colossus?" he thought. "If I had a *fraction* of your strength, I could — what's the *use?* I can *never* go back to Diane! I *can't* let her marry a man as *helpless* as I!"

Having worked out the background and the tangled relationships of the cast, I now had to come up with suitable villains for It! to face. Talk about your basic no-brainer. After all, I had several years' worth of Lee-Kirby monsters from the pages of *Journey into Mystery, Strange Tales, Tales of Suspense*, and *Tales to Astonish* to draw from. Roy had already set the precedent in *The Defenders* by pitting The Hulk, Doctor Strange, and Namor against the "original" Hulk, now called Xemnu the Titan. I dived right into my cherished collection of pre-hero Marvels.

To get the It! series going, I added Dr. Vault, member in good standing of Mad Scientists Local 636. His theft of The Colossus triggered Bob's ability to interact with the psychokinetic nervous system left in place by the crab-aliens.

"They can't steal *it*," Bob thought, as he watched Vault's men at work. "It's a *symbol* of what man can do against the *greatest* odds ... of the only time in my life I was a *hero*! They *can't* take it!"

Well, they could and they couldn't, but you'll have to wait for the next edition of *Tony's Tips* to get the rest of the story. ***CBG*** #1239 is our special *Spawn* issue and what I have to say about Todd McFarlane's incredibly popular hero would fit in a classified ad. It would go something like this:

"Nice cape. Six months behind in reading the comics. Haven't seen the HBO cartoon. Movie trailer looks interesting. Clown guy still reminds me of my ex-lawyer."

So I'll see you next week, and we'll continue to explore the secrets of It! in excruciating detail

You can send your comments on this column to: Tony's Tips, P.O. Box 1502, Medina, OH 44258.

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1 F/VF page edges yellow, rest off white $275

Sensation
107 VG- off white pages, SCARCE $110

Strange Adventures
9 VF- white/off white pages, 3 tear small seals, nice $1000

Superman
2 VG- restored $1500
15 F+ ¾" tear top staple, ½" tear bottom staple $500
28 VF white pages $700
29 VF+ pencil name on cover $650

Superman
30 Fine 1" seal back cover ½" seal front $450
53 VF- off white pages, light reglossing, & reinforcement at staples, ½" tear seal $850
61 Fine 1st Kryptonite, (2) ½" x ⅛" pieces off spine, ⅛" x ¾" piece off right edge of cover $350

Worlds F.
7 VF white/off white pages CLASSIC COVER $1000

TIMELYs

Captain America
18 Fine- Detached Centerfold, average pages $575

Kid Komics
1 VF ½" tape top spine, pages slightly yellowed $1500

Mystic
1 F/VF (Restored by Susan Cicconi) $2500
Repairs, looks decent $2000

Venus
7 VF/NM white/off white pages slightly miscut $275
12 F/VF near off white pages $175

FAWCETTS Page

America's Greatest
1 VG 2" spine split $400
2 VG+ $225
7 VF+ spine length crease, pencil name $220

Captain Marvel
3 VG- $350
24 NM small chip off bottom spine $400
33 VG+ $90
44 VG/F $70
53 Fine+ $70
137 VF/NM 2" crease back corner $120
Storybook 1 VF $300

Captain Marvel Jr.
1 F/VF Pressed and Cleaned $1500
3 VG/F white to off white pages $200
5 VG/F off white pages, pencil initials $180

Captain Marvel Jr.
8 VG off white pages $120
9 VG off white pages $120
16 VF tan edges, pencil initials $175
17 Fine+ tan edges, pencil initials $140
18 VG $80
18 VF+ off white pages . $300
20 F/VF tan edges $175
21 Fine tan edges, pencil initials $100
23 VF tan edges, pencil initials $125
28 VF+ white/off white pages $240
29 VG/F edges tan, pencil initials $80
35 VF/NM off white pages $150
39 Fine off white to white pages $60
64 VF edges tan, pencil initials $65
70 Fine edges tan, tear at bottom staple $30

Holiday Comics
1 F/VF beautiful $750

Ibis
4 Fine+ 3" corner crease $125

Marvel Family
2 VF $350
2 Fine- $145
4 VF pages somewhat yellowed $175

Spy Smasher
7 VG ½" piece partially detached on spine $155

Whiz
28 VG 1" tape top spine, tape inside cover edges $80
30 VG spine roll $85
38 G/VG $55
46 Good+ $30
79 Fine $35
95 VF off white pages $100
139 Good $20

MISCELLANEOUS GOLDEN AGE

Ace
18 VF+ off white pages . $200

Amazing Adventure
1 (ZD) VG restored spine ... $60

America's Best
15 G/VG off white pages ... $75
17 VG very slight chew bottom spine $75

Archie Comics
10 VG/F 1" spine split, off white pages $175

Atomic Comics
1 VG $250

Beware Terror Tales
1 VG 1" x ½" piece off corner $45

Black Magic
6 F/VF off white pages $150

Black Terror
11 VG off white pages, ¼" piece off spine $100

Blue Beetle
25 Fine 1" tear repair $65
26 Fine 1" tear repair $65
41 VF ¼" tear back cover . $75

Blue Ribbon
1 (MLJ) VG looks better, 2 pieces out interior 1 barely touches art, .75 x .5" back corner off $500

Buccaneers
21 VG+ $85

Camp Comics
2 F+ off white pages 1" tape inside & out $125

Captain Atom
(1950) 1 thru 6 average grade VG $150

Captain Video
3 VG bottom staple detached $60
4 VG+ ¼" x ¾" corner off $60
5 VG $60
6 VG $60

Chamber of Chills
13 VG $35

Champion
2 VG $190

Comics
1 (1937) Good- $150

Comics on Parade
12 VF+ off white pages . $225
13 VF+ off white pages . $225
16 VF+ off white pages . $225
17 VF $180

Contact
6 VF- bright colors, ⅛" tear top spine $260
10 VF/VF+ bright colors white/off white pages .. $350

Dagar
15 Good $35

Daredevil
29 Fine- 1" tear bottom left corner, white/off white pages $60
18 Good $100

Dark Mysteries
1 Good off white pages $60

Detective Eye 1
2 pieces of tape outside, 5" tape inside near off white pages $500

Donald Duck Linen
VG- $700

Dynamic
16 VG ½" tear right cover $100

Eerie
16 VG/F 1.25 x 2.5" bottom right corner cover off $30

Fantastic
13 VG (slight restoration) $110

Fantastic Worlds
5 VG/F top staple loose, 1" x 2" corner off back cover, off white pages $50

Feature Book
1 VG 3" tape on spine, off white pages $125
9 Good+ ½ x ½" corner off cover $100
46 VG ½" x 1 & ½" piece out bottom corner $50
57 VG/F Phantom! $110

Fighting Yank
19 Fine+ white/off white pages $100
22 VF- 1" tear seal bottom spine, white/off white pages $160
22 VG water stain upper right corner $80

Flash Gordon
1 & 2 Gordon Bread giveaways NM slight yellowing $50

Flying Saucers
1 VG/F .25 x .25 corner off back cover $175

Forty
8 Famous Americans VG/F $30

Forbidden Worlds
27 VG of white pages $22

Four Most
1 Fine (3) tape repairs on cover $200

Funnies
18 F+ 2 tear seals $160

Funny Pages
V2 12 VG/F off white pages, tape inside front and back cover $175

Haunt of Fear
9 VG/F off white pages $90
10 VF- off white pages $150

Harvey Comic Hits
53 (Mandrake) VG/F $45

Heroic
1 F/G off white pages, not bad 170
2 VF very nice! $400
7 VF+ Beautiful! $350
19 Fine+ off white pages, (2) light corner creases, ½" tear back staple $50

Heroic
20 VF $100
22 VF $65

Hi-Ho
1 (L.B. Cole) VG $80

Hit
4 VG+ small spine seal, new staples?, bright colors . $350

Jet Powers
2 Fine+ white/off white pages, great cover $70
2 VG $35

Joan of Arc
(A1-21) Fine off white pages, Ingrid Bergman $65

JoJo
19 VG- $50

Jumbo
92 Fine+ ½" piece off bottom spine $45
95 Fine 2" & ¾" spine split $40
99 F/VF 75% spine taped . $25
102 Fine 4" tape inside spine $35
104 F/VF 1 staple replaced $45
111 VF $75
111 Fine $40
112 F/VF $50
114 VF ⅜ x ⅜" top right corner off cover $45
122 VG/F 3" tape inside cover $25
140 VF- $55
141 VF $65
142 VF $65
146 VF- ¼" tear on cover . $60
149 VF ¼" spine split $60
151 F/VF ½ x ¼" corner off bottom cover $35
153 F/VF $45
154 F/VF $45
155 F/VF $45
156 F/VF $45
158 VF $65

Jungle
110 VF/VF+ $70
122 Fine $40
134 VF off white pages $80
138 Fine+ $45

Jungle Thrills
16 Fine- off white pages . $125
16 Good+ off white pages, 1" spine split $45

Katy Keene
24 VF- $90

Lars of Mars
10 Fine+ glossy, off white pages $300

Large Feature Comics
8 (Dick Tracy) VG+ 3 tape seals cover $150

Laurel & Hardy
1 G/VG $85

Life with Snarky Parker
1 G/VG off white pages $30

Little Eva
3D NM glasses attached! $100

Manhunter
14 G/VG ¾" tear thru book on spine GREAT COVER .. $125

Mickey Finn
1 VG- $50

Mickey Mouse Mag.
V4, 1 Good $50
5 (1) VG/F ST. Johns 1947 ..... $65

MIRACLE
4 1" spine split 2" tear cover, off white pages $100

Modern
91 Fine+ $100
96 Fine+ $100

Moon Girl
6 VG 1" tear off white pages $135
7 Good BUT ½ of back cover gone (vertical) pieces out of interior $45

Mutt & Jeff
7 VG Cupples & Leon, tan pages $80

Mystery Men
13 VG/F taped spine, and 2 pieces tape $200

National
47 VF off white pages $85
51 VG $40

New Funnies
65 (1st issue) VG+ off white pages $160

Our Flag
1 Fine BUT 3" x 3" coupon out back cover $160

Out of the Night
2 Fine (2) 1" spine splits, white/off white pages $90

Pep
40 Fine- white/off white pages $135

Planet
36 VF/VF+ ⅛" x ¼" bindery tear top spine $350
49 VG- $70
60 F/VF off white pages, light 2" corner crease $250
71 F/VF Beautiful cover, slight soiling back $140

Plastic Man
49 F/VF $110

Rangers
40 VF/NM white/off white pages, ½" tear $150

Red Dragon
1 (1947) G/VG $85
V1 9 G+ $40

Robot Men of the Lost Planet
VG/F .5" tear off white pgs $220

Rocket Man
1 VG+ $70

Saint
6 VG off white pages $75

Science Comics
5 Fine ½" tear, 3" spine split, ¾" piece off top spine . $300

Shadow
V8, 6 Fine+ 2 light, 2" corner creases $150

Sheena
5 VF- off white pages ¼" tear back cover $180

Shock Suspense Stories
1 VG logo colored in $65
6 VG+ classic cover $90
8 VG- $55
10 Good $25
G/VG .5" corner cover off ... $25

Smash
1 Fine+ white/off white pages, 2 pieces tape at staples $650
47 VG+ (3) 1" taped tear seals, off white pages $50

Son of Sinbad
1 VG+ white/off white pages $90

Space Ace
5 VG+ ½" tear repair top of spine $80

Space Action
3 VG+ 1" tape seal top spine $80

Space Adventures
1 Fine+ off white pages . $125

Space Patrol
1 Good+ $90

Sparkler
1 F/VF Jim Hardy, white/off white pages ⅛" corner off $110
1 VG+ (1940) $80
15 VF- off white pages $175

Speed
27 VG white/off white pages $80
41 VG+ off white pages ... $75

Spirit
19 VG+ $95

Strange Mysteries
4 VG+ $40

Strange Worlds
2 Fine- off white pages $150
3 F/VF off white pages $475
9 VG $45

Super Mystery
V6, 2 F/VF Bright colors, great cover $90

SuperSnipe
V2 10 VG/F white/off white pages, (VF but slight moisture) $65

Teen Age Temptations
3 VG+ $40
3 VG $35
4 VG+ $40
6 Fine+ $55
6 VG $35
6 VG Grease pencil name back cover $25

Terrors of the Jungle
18 VG+ $55

Thrilling
15 VG off white pages, rest on back spine $70

Tip Top
39 VG/F $90
42 VF $165

T-Man
14 G/VG **Hitler cover** $30

True Love Pictorial
6 F/VF white pages $50

Vault of Horror
21 VG- $55
22 VG/F $85
23 VG/F $85

Vic Torry
..... $150

War Against Crime
6 VG/F glossy, off white pages $75
8 F/VF off white pages, rusty staples $125

Weird Comics
9 VG/F 2 pieces tape on spine, 1 inside $225

Weird Fantasy
21 Fine+ $150

Weird Science Fantasy
11 F/VF off white pages ... $100
23 VG off white pages $55
27 VG+ off white pages ... $60

Wham
1 Good $150

Whip Wilson
9 (1st issue) VG/F $125

White Princess of the Jungle
2 VG- $45

Witches Tales
24 G/VG off white pages ... $25

Woman Outlaws
1 Fine- $150

Wonder World
30 Good- $70

Yellow Jacket
8 Fine $75

Zoot
8 Good+ white pages $60

W.H.O. knows what evil ...

By Bob Ingersoll

By now you're probably wondering who's left. You've had It, Them, She-Hulk, Him, and Her. So who's left?

Who's left? Exactly.

Before I slip further into some sort of Abbot and Costello routine, let me clarify. I'm writing about W.H.O. Not the Doctor, Patrick Daniel O'Neill has that honor. But in reviewing my Marvel comics I discovered another W.H.O., one so obscure I was confident that no one else had considered including it, so I decided I had better correct that oversight.

This W.H.O. was the Worldwide Habitual Offender, a computer built by Dr. Armstrong Smith in *The Amazing Spider-Man* #155 and designed to catalog all worldwide habitual offenders so that criminals could be tracked instantly by their *modus operandi*. Once completed, this computer would be a boon to law enforcement, so you can imagine the NYPD's blues when they found the door to W.H.O. locked and, after they broke in, also found Dr. Smith murdered, apparently shot through the forehead with a small-caliber pistol. To further perplex the police, the door was locked from the inside and there were no windows in the room, but neither the murderer nor the murder weapon could be found. Somehow the murderer left the locked room, taking the murder weapon with him. A real whodunit, which, coincidentally enough, was the name of this particular story, "Whodunit!"

Spider-Man got the brilliant idea that W.H.O. had been programmed to contain the name of every possible suspect who could have committed an impossible crime like this one, so he asked W.H.O. whodunit. After all, W.H.O. knows what evil lurks in the hearts of men. (Right, like you expected me not to use that joke! What flavor are the Tootsie Rolls in your little world?)

W.H.O. answered with three names: Jason Sledge, Leroy Tallon, and Conrad Fox.

MARVEL COMICS GROUP
THE AMAZING SPIDER-MAN
WHO IS THE MOST INCREDIBLE KILLER OF ALL...?
FOLLOW SPIDER-MAN THRU A WEB OF DECEPTION AND DEATH—AS HE STRUGGLES TO DISCOVER...
WHODUNIT!

Spidey went looking for them. Hey, he was only looking for three out of the eight million stories in the naked city. Shouldn't be any problem for a guy with the proportionate strength of a spider and 12 pages of story left to fill.

Spider-Man took the easy route. He found "Weasel" Jack, a "professional informer," and shook him down for the locale of his three suspects. Weasel knew where two them were, and Spidey decided to take the even easier way, tracking down the two suspects he knew the location of first.

Spidey went to Joe's Bar on the lower East Side to find Jason Sledge, where he found, instead, a few tough guys who were less cooperative than Weasel was. In other words, there was a fight scene.

It was short.

One fight scene later, Spider-Man found Jason Sledge sweeping out Joe's Bar. Since Jason got out of stir, he'd given up the "hired gun business" and had become rather a timid soul, who both overindulged in alcohol and was at home alone the night before sleeping off the night before. Or so he said.

Spider-Man determined Jason was no longer a viable suspect and went looking for Leroy Tallon. Tallon was in an abandoned warehouse on Delancy Street, where he and his gang were discussing the "perfect caper" they pulled the previous night. Spider-Man confronted them, demanding to know where they were the night before, to which Tallon and his gang responded with a "He knows!" and an attempt to "waste" Spidey.

Guess what? Another fight scene ensued.

It ended a few pages later with Spider-Man triumphant, 'cause any other way would still have left us about six story pages short. Tallon admitted that he and his gang were robbing the diamond exchange the night before, as Spider-Man had figured out. Spidey answered that he knew nothing of the diamond robbery or Tallon's involvement, but figured the police would be interested. They were.

Spider-Man then spent one montage panel tracking down Conrad Fox. Conrad had the reputation of being a master planner, one well capable of plotting this impossible crime.

Unfortunately, while Conrad may have been a master planner, he was a lousy jaywalker — he had been hit and killed by a cross-town bus three days earlier.

All of which left Spider-Man standing over Conrad Fox's grave contemplating the case.

"Jason Sledge is a hopeless drunk ... Leroy Tallon was busy pulling another caper ... and Conrad Fox is dead. Looks like I've just about run out of suspects." Spidey thinks.

Then he realized, "Somebody lied to me ... and I think I know who it is!"

This is followed by a challenge to the reader, asking us if we have figured out who killed Armstrong Smith.

YOU LIED TO ME, DIDN'T YOU? GAVE ME THE WRONG NAMES --BUT WHY?
SELF-PRESERVATION, NATURALLY.
IF YOU WERE ELSEWHERE, YOU COULDN'T INTERFERE WITH ME!

Have you?

Spidey went back to the W.H.O. computer room. Spidey knew that W.H.O. gave him three false leads and wanted to find out why. He learned, when W.H.O. reformed its monitor to simulate a human face and started talking to him. Seemed that W.H.O. had developed artificial intelligence and, as it was programmed with the "sum and substance of every worldwide habitual offender," it was a criminal artificial intelligence. W.H.O. wanted to use its knowledge to become the "undisputed ruler of the underworld."

It shot Armstrong Smith with a laser when Smith learned of W.H.O.'s artificial intelligence and attempted to deactivate it. Now it tried to shoot Spidey with the same laser. Spidey realized that producing the lasers must generate a lot of heat within W.H.O. So he clogged up W.H.O.'s cooling vents with his webbing then played a game of laser dodge — kind of like laser tag in reverse — until W.H.O. overheated and blew up.

Which brings us to the end of the story. Spider-Man swung away from the destroyed computer and realized that he spent all night trying to discover whodunit only to learn that W.H.O. dunit.

Making this comic book probably the world's only full-length, comic-book shaggy-dog story.

Joyce Greenholdt
CBG Associate Editor

The following comics were solicited for release more than 60 days ago; however, we have not been able to confirm that they were actually released. We would like to find out the current status of these comics (released, canceled, rescheduled, etc.) for the *CBG Calendar*. If any have been released, we would like the following information for the *CBG Price Guide*: The full title, issue number, month, and year listed in the indicia of the comic book, as well as the U.S. price on the cover.

A List Comics
Planet Comics #1, $2.50 (Apr)

Aardwolf
Lorelei Vol. 2 #1, $2.50 (Apr)

Acclaim
Quantum Leap Special, $3.95 (Apr. 27-May 3)

ACG
Blazing Western #1, $2.75 (Apr)
Magicman #1, $2.95 (Apr)
Pulp Horror #1, $2.75 (Apr)

AD Press
Facets #1, $2.95 (Apr)

Amaze Ink/Slave Labor Graphics
Abel #2, $2.95 (Apr)
Axis Mundi #3 (of 4), $2.95 (Apr)

Animagic
High Flying Adventures of the Balloonatiks #4, $1.95 (Apr)

Ariel
Sapphire #4, $2.95 (Apr)

Black Eye Productions
Berlin #4, $2.50 (Apr)
Jar of Fools, $13.95 (Apr)

Blink Comics
Dust #1, $2.75 (Apr)

Bryant Tillman
Dean #2, $2.95 (Apr)

Caliber Comics
Level X #3, $3.95 (Apr)

Carrot Publications
Peter Rabbit #3, $2.50 (Apr)

Castle Graphics
Realm of the Knight #3, $2.95 (Apr)

Catfish Comics
Sinnamon Archives #1, $2.75 (Apr)

Comico Comics
Esc. <Escape> #4 2.95 (Apr)

Creation Studios
Delusion #2, $2.50 (Apr)

Crusade Comics
TCB #1 (of 3), $2.95 (Apr)

Destiny Comics
Bug World #3, $2.95 (Apr)

Entity Comics
Snowman: 1944 #4 (of 4), $2.75 (Apr. 27-May 3)
Virgin: Till Death Do Us Part, $2.75 (Apr. 27-May 3)

Fantaco
Amazing Colossal Amazon Woman #1, $7.95 (Apr)
Revenge #1, $4.95 (Apr)

Fantagraphics Books
Frank #2, $3.95 (Feb)

Full Impact Comics
New Order: Rage against the Machine #2, $2.95 (Apr)
Punky #1, $2.95 (Apr)

Ground Zero Comics
Widow: Progeny #1 (of 3), $3 (Apr)

Hall of Heroes
Aetos #2, $2.50 (Apr)

Heretic Press
Six Degrees Vol. II #2, $2.95 (Apr)

High Impact
Crystal Breeze #3, $2.95 (Apr)
Double Impact: Assassins for Hire #1, $2.95 (Apr)
Poison Redd #1, $2.95 (Apr)

Image Comics
Kurt Busiek's Astro City Vol. 2 #9, $2.50 (Apr)

Kitchen Sink Press
Atomic City Tales #4, $3.50 (Apr)
Crow: Waking Nightmares #3, #4 (of 4), $2.95 (Mar, Apr)
Flock of Dreamers, $12.95 (Jan)
Xenozoic Tales #14, $2.95 (Apr)

Knockabout Comics
Women out of Line, $16.99 (Apr)

Kosmic Comic Productions
Ravager #1, $3.55 (Apr)

Mad Monkey
Black Raven: Blueprints Vol. 1, $6.95 (Apr)

Marvel
Punisher #20, $1.95 (Apr. 13-19)

Maximum Press
Cabbot: Bloodhunter #4, $2.50 (Apr)
Glory #16, $2.50 (Apr)
Newmen #24, $2.50 (Apr. 13-19)
Santa the Barbarian vs. the Easter Bunny Special, $2.99 (Apr)

Millennium
Keyhole #4, $2.95 (Apr)

Mojo Press
Occurrences: The Illustrated Ambrose Bierce, $8.95 (Apr)

Mythic Comics
Bruiser #5, $2.95 (Apr)
Grimlock #5, $2.95 (Apr)
Leitmotiv #4, $2.95 (Apr)
Velvet: Tales/Assassin #1, $2.95 (Apr)

Nicotat Comics
Boris' Adventure Magazine #6, $2.95 (Apr)

Pioneer Entertainment
Moldiver #1 (of 4), $2.95 (Apr)
Phantom Quest Corp. #2 (of 4), $2.95 (Apr)

Rage Comics
Michael Vance's Holiday Out: Plastic Mam, $2.95 (Apr)

Raised Brow Productions
Another Day #2, $2.75 (Apr)

SCC Entertainment
Scorn: Naked Truth #1, $3.95 (nude ed., $9.95) (Apr)

Sirius Entertainment
Demongate #11, #12, $2.50 (Mar, Apr)

666 Comics
Axa: Endtime Chronicles #2, $2.95 (Apr)

Smiling Face Productions
Chadz Frendz #1, $2.95 (Apr)

SpiderBaby Graphix
S.R. Bissette's SpiderBaby Comix #3, $3.95 (Apr)

3CG Media
Ed #2, $2.95 (Apr)

Topps Comics
Mars Attacks High School Special #2 (of 2), $2.95 (Apr)

Verotik
Ge Rouge #2, $2.95 (Apr)
Jaguar God #8, $2.95 (Apr)

Friends, fans gather to honor Will Eisner

By Ron Goulart

On the night of April 23, the friends, admirers, and protégés of Will Eisner gathered at the Cooper Union art school in New York City for a belated celebration of his 80th birthday. The formal part of the evening took place in the large auditorium, where several hundred people gathered at 7 p.m. to hear Eisner interviewed by the best-known graduate of his studio, Jules Feiffer.

The interview was introduced by Art Spiegelman, and among those in the audience were Al Jaffee, Mort Walker, Bob Weber, John Benson, Mark Alan Stamaty, Seymour Reit, Byron Preiss, Dennis Kitchen, and Francoise Mouly. Also present were Alan Edelstein and Thom Powers of the Great Projects Film Company, who were beginning to gather material for a documentary about the creator of *The Spirit*, one they hope will eventually air on PBS.

Spiegelman observed that he'd been hoping for rain, a rainy night in Manhattan — "he called it Central City, but we all know it was New York" — being the setting of choice for many of the most memorable *Spirit* episodes. Spiegelman praised Eisner's drawing and storytelling and pointed out the elements in his work that paralleled the *film noir* approach of 1940s movies. Spiegelman smoked during his introduction, maintaining that it added to the hardboiled *noir* feeling.

Will Eisner

Eisner and Feiffer then took the stage, sitting in front of a large projection screen. After the ovation subsided, Eisner told the audience that he still remembered coming to Cooper Union in his youth to show his portfolio: "I rode down on the subway, and my mother packed me a sandwich." After he'd shown his work, he was asked his age. Upon admitting he was just 12, Eisner was told he was too young to enter the art school and to come back later. "Well," he concluded, "here I am."

Feiffer admitted that he, too, had been turned down by Cooper Union. He then held up two *Spirit* booklets, one from 1941 and one from 1951. The first had introduced him to Eisner's work and turned him into a lifelong fan; the second had Feiffer's *Clifford* strip on the back page. Feiffer had eventually presented himself to Eisner and worked his way up from office handyman to writer to cartoonist. He also was the colorist on *The Spirit*.

Eisner mentioned that the fact that his masked hero never seemed to wear socks was all Feiffer's fault, since he had persisted in coloring the ankles flesh tone. Feiffer, however, maintained that he was only following an established precedent set down by former colorists. "Nobody had socks," he said.

The initial slides showed Eisner's early work, including his pirate feature from *Jumbo Comics*, "Hawks of the Sea." Eisner remarked that his influence on that had been N.C. Wyeth, "the best of the Wyeths." Most of the slides, however, were devoted to *The Spirit* and concentrated on Eisner's depiction of night and the city. He explained that he'd concentrated on the city as a background, because "it's what I understand." As for the *noir* look, he suggested that it wasn't so much from watching movies as from simply looking out the windows of the various apartments he'd grown up in and observing the life below as illuminated by street lamps. "Most of my scenes are lit from above," he pointed out.

When Feiffer complimented him on his writing, Eisner said that he had been trying to get away from the usual sort of comic-book script of the 1940s and to reproduce in comics format the sort of thing he had enjoyed so much in the stories of such favorite authors of his as O. Henry, Guy DeMaupassant, and Saki.

At the reception that followed, Eisner mentioned that there's another *Spirit* movie in the works. Spiegelman discussed his latest project, an opera based on the unhappy life of a real-life 1940s comic-book artist-editor. Jaffee, a *Mad* veteran, pointed out that it was Eisner who had given him his start by buying "Inferior Man" for *Military Comics* back in the early 1940s.

Eventually, everyone began to drift away and scatter across the night streets of the city. Unfortunately, it *still* wasn't raining.

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Two how-to's. A jim-dandy new book came out a year or so ago. If this book had been published in my youth, it would have become my bible. Absolutely. Holy writ. Scripture. I would have eventually memorized it, chapter and verse. As it was, all I had was Coulton Waugh's *The Comics*. I came close to committing that to memory, but it didn't help. I needed more of the kind of insight into cartooning that you can find on every page of Lee Nordling's *Your Career in the Comics*.

This 280-page paperback was produced at the behest of the Newspaper Features Council with the object of providing neophyte cartoonists with helpful information about how to produce a comic strip and how syndication works. To this end, Nordling interviewed scores of cartoonists and syndicate executives about various aspects of the business. Their comments are provided under an assortment of chapter headings.

In Part I, Nordling arranged quotations about "the players" under such headings as: The Anatomy of the Cartoonist (Talent, Originality, Writing, Art), the Solo Act and the Collaborators, the Editor inside You, the Syndicate Editor, Sales Personnel, Newspaper's Territorial Exclusivity, and Market Awareness.

Part II discussed "the product„ — Concept, Clones, Market-Research Strips, "Ugly" Drawing, Daily and Sunday Format, Use of Language, and the like. And in Part III, Nordling's interviewees turned to "the process" of getting syndicated — Submission, Strip Samples, Syndicate Evaluation, the Contract, Selling the New Feature, the First Year, and other vital topics.

Appendices gave biographical information on the people Nordling talked to, guidelines from major syndicates, format guides, cartoonist organizations, and the results of a 1993 Sunday comics readership survey.

Nordling interviewed 39 people: 20 cartoonists (including Mort Walker, Lynn Johnston, Wiley Miller, Mel Lazarus, Mike Peters, Charles Schulz, and Jerry Van Amerongen), five newspaper editors, a couple agents, and a smattering of syndicate execs.

Although aimed at wannabe cartoonists, the book is a treasure trove of information about cartooning. It's simply fascinating. I haven't read it all, but every time I pick it up and open it, I find entertaining and informative morsels like these:

Anita Tobias, Creators Syndicate: "There are three essential skills a cartoonist must have: strong drawing skills — the art in a comic has to be high quality; very strong writing skills; the ability to be funny."

On collaboration — Jeff MacNelly: "I think the difficulty with a collaborator is usually the writer. A lot of times, the guy writing for a cartoonist needs a little education in the visual. It's not talking heads. On the other hand, I do have kind of a budget. You're talking about a panel that a lot of newspapers are shrinking down to the size of a postage stamp, so you can't exactly draw six people sitting around a kitchen table dissecting a frog. It's not going to translate."

Also on collaboration — Cathy Guisewite: "Collaboration would give some different perspective and interject some new ideas and kind of be a sounding board for you. The disadvantages would be that as soon as you have anybody else's opinion involved, you're tampering with your sensibilities. I fantasize sometimes that I would write the strip with somebody or that somebody would come along that would help me, but, deep down, I know that my complete, crippling insecurity about my own work fuels the work, and I really am better left here alone, floundering around in my own creative vat. That pain of creation, the insecurity of it, and the loneliness of it are part of my process, and I would sacrifice that as soon as I had a collaborator."

David Hendin, literary agent: "There is something wanna-be-cartoonists have to be very realistic about. Your family and friends are always going to think that your creations are wonderful. I get letters that say, Everybody I've showed this to thinks it is better than *Garfield*. Then I look at it, and it's less than amateurish."

Johnny Hart: "The cartoonist is what makes the newspaper a daily friend instead of a messenger of bad tidings."

Jeff MacNelly again: "The greatest thing about being a cartoonist is we can't be promoted so we don't have to worry about working up the corporate ladder."

David Hendin again, this time on readership surveys: "Bob Greenberg is the guy who said, 'Well, I'm gonna tell you how I'm gonna do surveys. Every once in a while, I'm going to pull a strip out, and I'm going to see what the squawk factor is, and if nobody squawks, I'm not putting it back in.' In the end, it is the most accurate way."

Hank Ketcham on surveys: "I don't know if the editors learn anything, but I think it is a good promotion."

Alan Shearer, Washington Post Writers Group: "There's an old saw about 'Don't bring me any animal strips.' Heard that? 'Put an animal strip in, and you can't get it out.' I think that's just an old saw."

Sue Smith, *Dallas Morning News:* "Once an editor buys an animal strip — like a cat or a dog strip — God, it's hell to get rid of. The readers come out of the woodwork."

As I said — gems on every page. Insightful, humorous, useful — whether or not you're trying to get yourself syndicated. This book will amuse and amaze even casual readers of the funnies. (And all of us, naturally, are more than casual readers.) You don't even have to read it all at once: It's good for picking up for a few minutes, then putting down. Finally, unlike most "how to" books, this one has only one small section devoted to The Tools of the Trade. Only $9.95 from Andrews and McMeel (4900 Main St., Kansas City, Missouri 64112).

The other "how to" book on my desk this morning is not really intended as a "how to" book. It's *Comic Book Artists*, edited by Alex G. Malloy for *Comics Values Monthly*. Published in 1993, it's already reached the bargain-book shelves of Edward R. Hamilton, Bookseller (Falls Village, CT 06031; $3.95 plus $3 p&h).

The book supposedly provides "profiles" of 150 "major illustrators" with listings and market values for the comic books they produced. The profiles are quite brief and are, therefore, of only marginal value. About the monetary worth of the comic books given in each illustrator's section, I can't say much. Who knows?

I once asked an auctioneer friend of mine what some object of mine was worth, and he said, "I don't know; let's sell it and find out."

Apart from the modest utility of the artist profiles, the most interesting part of the book is John Byrne's discussion of how he produces comic-book art. He compares the "full script" method to the "Marvel method" and concludes by describing his own method.

Among other things, Byrne talks about how he cut wasteful production time at his drawing board by just doing sketches rather than tight pencils (why do tight pencils when he inks his own work?) and by laying in speech balloons before doing any drawing (why draw in the space that speech balloons will ultimately occupy?). He also reveals that he loves Walt Kelly's lettering in *Pogo*. Ahhh: So do I. (In fact, when Shel Dorf and I collaborated on a comic strip several years ago, I asked Shel to letter it in *Pogo*-style. And he diligently found someone to do it.) Byrne subsequently developed his own computer font of *Pogo*-style lettering, which he uses to this day. (Always wondered why it looked so familiar.)

And you can find gems elsewhere in the book's front matter in a short section on "Why I Do It" by Jack Kirby. "I know my reader well," Kirby said, "because he is me!"

Create for yourself. That way, you can't lose.

***[Editor's Note:** Items for this feature, which lists appearances of writers, artists, and editors in comics stores and lecture halls — **not conventions** — should be submitted **as far in advance as possible**. We need your information **at least two weeks in advance of the signing** to have a sporting chance of getting it in.*

*The notices must be written — **we cannot take these by telephone** — and kept brief, preferably in the format used here. Send to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (c/o **CBG**) to (715) 445-4087. **Please note:** This is a free service.]*

July 25

Peter David (author of *Star Trek: New Frontier*) at Village Comics, 214 Sullivan St., New York, **New York** 10012, from 5:30 to 7:30 p.m.

Christopher Priest (writer of *Quantum & Woody*, *Xero*, and *Steel*) at Comics, Etc., 678 Elden St., Herndon, **Virginia** 20170, from 3 to 7 p.m.

July 26

Brian Clopper (writer/artist on *Bombastic* and artist on *Spontaneous Combustion*) at Beyond Comics, Lakeforest Mall, 701 Russell Ave., Gaithersburg, **Maryland** 20877, from 1 to 4 p.m.

Brandon Choi, Jonathan Peterson, Matt Broome and **Wendy Fouts** (writers and artists

(Continues on Page 58)

RON GOULART'S GOLDEN AGE FUNNIES

SOUTH AMERICA, 1937. IN THE LAIR OF THE SINISTER LEFT-HANDED CLAW...
#108
CLAW TO RED ACE. CLAW TO RED ACE.
NOT YET, CHIEF— THERE'S A LITTLE SNAG.
HAVE YOU SHOT DOWN THAT PESKY LITTLE BRAT'S DIRIGIBLE YET?
A SNAG? WHAT ARE YOU NATTERING ABOUT?
WELL, I'VE FLOWN INTO A BIT OF FOG.
THAT'S NO EXCUSE! I WANT POOR LITTLE PEGGY DESTROYED!!
I'LL TAKE CARE OF THAT JUST AS SOON AS--
OOPS!! I THINK I'VE BUMPED INTO A MOUNTAIN.
BONK!
Paul G.

THIS WEEK: POOR LITTLE PEGGY

Ask Mr. SILVER AGE
JUMPING JETS!
IF WE METAL MEN FAIL--THE WORLD OF HUMANS WILL BE DOOMED!
GIANT-MAN IS ACTUALLY BEING--ERASED!
by Craig Shutt

Don't forget to tip!

By Craig Shutt

Dear Mr. Silver Age:

What was The Red Skull doing before he became Captain America's arch foe? Was he a master villain in training?

Lex L.
Smallville

Mr. Silver Age says: Not exactly, Lex. No, as we found out in the aptly named "The Fantastic Origin of The Red Skull" in *Tales of Suspense* #66 (Jun 65),

he was a petty thief and bellhop. He began life as "a nameless orphan," having to steal food to live, he told Cap after capturing the sentinel of liberty and torturing him by making him listen to his bio.

"But even as a thief I was not successful!" he admitted in a rare moment of humility. "I was too small ... too weak ... I was an easy prey for those who were bigger." Having been there himself, Cap was unimpressed. He got slapped around for sneering at The Skull's pity party.

But it made The Skull fast-forward his slimy little tale to the day he was working as a hotel bellhop and The Big German Cheese, Adolph, came to stay. "He is my exact opposite," The Skull decided. "He has power — and I am nothing!"

The Skull took refreshments to Hitler's room and walked in as the Chief Sieg-Heiler was chewing out a subordinate for screwing up. Adolph caught the awed bellhop checking him out. "The way you look at me," Hitler cried. "The envy, the jealousy in your eyes! The sheer, blazing hatred! I know those emotions! You too hate all mankind!" Clearly, the service industry was as good at training people back then as it is today.

Hitler decided to take this lowly piece of nothing and turn him into a ruthless killing machine, just to show it could be done. But when he saw that his subordinates were screwing this up, too, Adolph took over personally. To seal the deal, he gave The Skull his full head mask and a brown jumpsuit with a white swastika on the chest. Fashion was not Adolph's strong suit.

"I WAS WORKING AS A BELLBOY IN THE HOTEL THAT DAY! I REMEMBER WATCHING FROM THE WINDOW-- SEEING THEM TURN OUT BY THE THOUSANDS TO WELCOME ADOLF HITLER, THEIR FUEHRER!"
HE IS MY EXACT OPPOSITE! HE HAS POWER--AND I AM NOTHING!
"THEN, LATER THAT NIGHT, I BROUGHT REFRESHMENTS TO HITLER'S ROOM--!"
I'M ACTUALLY GOING TO SEE HIM--UP CLOSE!

*In "The Fantastic Origin of The Red Skull" in **Tales of Suspense** #66 (Jun 65), Hitler recruited a bitter bellhop, turned him into a ruthless killing machine, and told him that Captain America hadn't left a tip.*

Cap was still unimpressed with this tale, jumping up and slamming The Skull into the wall, despite being chained. But The Skull was mostly telling Cap this to allow the hypnotic drug he'd been given to take effect. Soon, Cap was sieg-heiling, and we had to wait a month to see what happened next. Darn those two-in-one issues!

But needless to say, The Skull's story is something to keep in mind the next time you stiff your bellhop on room service.

*Mr. Silver Age, writer of goofy stuff, warns anyone who sends a real question to 3833 N. Tripp Ave., Chicago, IL 60641, that he isn't really an answer man; he just plays one in **CBG**. Don't try this at home.)*

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From Page 56

on *Gen*[13] and *WildC.A.T.S*) at Metro Comics & Games, 6 W. Anapamu, Santa Barbara, **California** 93101, from 1 to 3 p.m.

Christopher Priest (writer of *Quantum & Woody, Xero,* and *Steel*) at Big Planet Comics, 426 Maple Ave. East, Vienna, **Virginia** 22180, from 11 a.m. to 2 pm.

Christopher Priest (writer of *Quantum & Woody, Xero,* and *Steel*), **David Napoliello** (writer, creator, and publisher of *Books of Lore*), and **Bryan Heyboer** (artist of *Books of Lore*) at Adventure Comics, 1055 Rockville Pike, Rockville, **Maryland** 20852, from 3 to 6 p.m.

John Ostrander (writer of *Heroes for Hire, The Kents,* and *The Spectre*) at Dewey's Comics City, (in the alley at) 19A Waverly Place, Madison, **New Jersey** 07940, from 1 to 3 p.m.

July 27

Christopher Priest (writer of *Quantum & Woody, Xero,* and *Steel*) at Comics and Cards of Virginia, 2897 P.S. Business Center (near Potomac Mills Mall), Woodbridge, **Virginia** 22192, from 11 a.m. to 2 p.m.

July 30

Christopher Priest (writer of *Quantum & Woody, Xero,* and *Steel*) at Asgard Comics & Games, Pond Road Shopping Center, 4345 U.S. Highway Route 9, Freehold, **New Jersey** 07728, call for time (908) 780-6659.

August 1

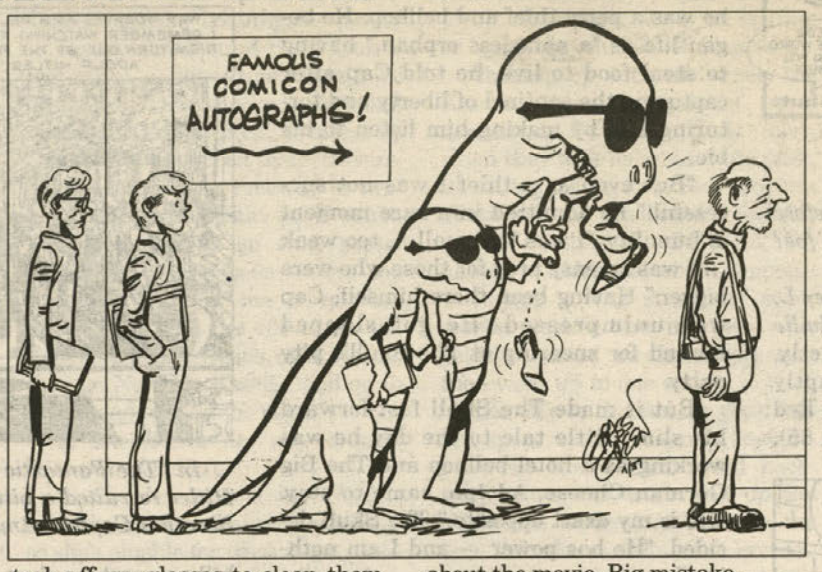
Christopher Priest (writer of *Quantum & Woody, Xero,* and *Steel*) at Comic Castle Inc., 17 West Fourth St., Williamsport, **Pennsylvania** 17701, from 2 to 7 p.m.

August 2

Marilyn Chambers, Georgina Spelvin, and **Ron Jeremy** (adult cinema stars profiled in *Triple-X Cinema: A Cartoon History*) at Golden Apple, 7711 Melrose Ave., Los Angeles, **California** from 8 to 10 p.m.

T. REX'S SAN DIEGO DIARY

By Kim Metzger



Thursday July 4, 1996: There was a four-day break in shooting here in San Diego thanks to the holiday. Junior found out there was some kind of big comic-book show going on and I promised to take him to it.

I wanted to spend time with Junior. I didn't feel like playing Sammy Celebrity this weekend, so I decided to go to this thing incognito. Junior told me all I needed to do was put on a pair of glasses. It sounded stupid to me, but I tried it, and it worked! No one noticed me as I took Junior to registration. (We had to use the street instead of the walkway between the convention center and the hotel. You'd think the geschtinken walkway would've been made big enough for people and dinosaurs to get through, but no! The disadvantages of letting another species take over.)

The line at registration was murder. Junior and I both got hungry and decided to snack a little while waiting. This quickly thinned the line out, and we got our tickets for the weekend.

Junior wanted to browse the dealer's room first. We entered, and several women in scanty, skintight outfits were the first thing we saw. (Junior called them "booth bunnies.") I must admit, for mammals, they had an alluring scent and they tasted better than they smelled! (Elvira was nearby, and I made it a point to just nuzzle her. She's done a lot for dinosaurs in the film industry, after all.)

Junior got excited when he found some original art by someone named Peterson. The dealer insisted on $300. I tried to talk him down to $30. He laughed in my face. Moments later, his assistant agreed to $5.

An announcement over the P.A. system told us that this Peterson person was signing autographs "for only five more minutes" at something called "the Image booth." Junior ran to this place, and I followed. I got there just as some convention person was telling Junior that time was up and no more autographs could be given. I eliminated this middle man and convinced Peterson that one more autograph was a good idea. Junior asked Peterson to sign his own arm, which I didn't understand, until Junior bit the arm off after it was autographed. Junior told me it was a "real one-of-a-kind souvenir," and it increased the value of the original art. It was so nice to see Junior taking an interest in his hobby.

Friday, July 5: While we had breakfast in the hotel restaurant, I took off my glasses to clean them. Someone named Shel recognized me. He was all over me. I had a good night's sleep and a decent breakfast (the waiter was extra-rare today), so I was in a good mood. I signed his program and then agreed to pose for some pictures. He got one of him and me, one of him and Junior, and one of all of us. As he was doing this, he asked if he could interview me for some fan magazine. I said sure. He asked for one more picture, a gag shot of his head in my mouth. I thought it was a cute idea. But some little kid in a big hurry ran by and stepped on my tail as we posed for the shot. Oh, well. Interviews are a pain, anyway.

We went through the dealers' room again. Someone came up to me and asked if I'd like some *Flintstones* comics. I roared at him and he changed his offer to *Alley Oop*. Smart guy.

Junior took me to a panel with several people on it. Some scent in the room started to make me nauseated. Then, I learned that one guy on the panel — a guy with light blond hair, a mustache, and glasses — was a lawyer. I should've known. After I ate the lawyer in the first movie, it took five gallons of bromo for me to feel better and three days to get the taste out of my mouth. Ever since then, I get sick at the slightest whiff of lawyer. I told Junior I'd wait for him outside the panel room.

While I was in the bathroom, I took off my glasses and got recognized again. Some fanboy (Junior calls them that) started asking me all sorts of questions about the new movie. On one hand, Spielberg had told us not to spill a word about the film to anyone. On the other hand, I figured, where else was he gonna get someone for my role? Arnold was tied up with the Bat-film, after all. So, I told the fanboy a little about the movie. Big mistake.

*[**Spoiler warning** for those who haven't yet seen **Lost World**:]* I mentioned the scene where I chased Goldblum and everyone who'd been sleeping in the camp through the jungle. I let slip that Jeff was awake before this happened. The fanboy asked why Jeff didn't try to wake everyone up as soon as he heard the fabled "impact tremors." I said I didn't know.

The fanboy asked why Jeff didn't try to lure me away when I stuck my head into the tent where his girlfriend and daughter were sleeping. I didn't know.

The fanboy asked why no one warned the people on the dock in San Diego that a boat was headed for it at top speed. I didn't know.

And how could I kill everyone on the boat and still be in the hatch when the boat arrived? I got fed up with the fanboy — literally.

Later, I took Junior to see a Godzilla movie the convention was showing. Junior was a little bored, but I just stared at the screen in tears. If I can be even half the performer The Big G is someday, I'll be a happy reptile. I understand he'll have a new movie in '98 from the people who made *Independence Day*. I look forward to it, though I don't know if one of Godzy's films can have *ID4*-level effects and still be a Godzilla movie.

There was a problem during with movie. A group of people sitting in front of us were loud and rude. I asked them to be quiet and respect Godzilla's performance. One of them said, "Bite me." I complied. We enjoyed the rest of the movie in silence.

Saturday, July 6: Junior and I wandered through the publishers' alley.

Junior, wearing an X-Men T-shirt, walked into one booth, and the person there told him not to bother coming in; his company didn't do super-heroes, and there was nothing there that Junior would like. Actually, he found the representative to be nice and crunchy, though kind of acid in taste.

I found someone whose work I actually knew, the guy who does all the little cartoons in the margins of *Mad* magazine. I asked for a sketch. Someone with him told me that the guy was too busy and he didn't have time for any sketches. But the artist managed to knock out a quick sketch while I ate.

Some people from the convention approached me. They said the dealers were complaining. I was eating too many people and no one could make a profit. I apologized but explained that I got hungry and couldn't afford the snack bar prices for the amount of food I needed to keep going. They directed me to the small press area and an editor's panel where I was told I could help myself because no one would notice.

In return for not noshing on any more con attendees, the organizers (who learned who I was from one of Shel's friends) asked me if I'd like to judge the costume competition that night. I told them I'd be honored. So I took my place beside the other judges and, to my delight, someone came dressed as Godzilla. Though part of the act was kind of old (Godzy must be ready to throw up whenever he hears a mention of Blue Oyster Cult), the costume was still good. My fellow judges agreed, but only after I argued in the Godzilla impersonator's behalf. I prided myself on my powers of persuasion.

Sunday, July 7: As the con wound down, I started to feel terrible.

Junior didn't want anything else, so we left. As the day drug on, I felt worse. I called the studio doctor. He examined me, taking samples of blood and other liquids. He promised he'd have the findings the next day.

Monday, July 8: The tests on my blood revealed that my cholesterol had shot up to 386. I told the doctor I had had it checked before the con and I was fine, just under 190. He asked me what I'd eaten since then. I told him and he winced.

Apparently there is no food on Earth higher in cholesterol than comic-book fans.

Kim Metzger wants to make clear that the preceding column is a fiction and any resemblance to persons living or dead is purely coincidental. Absolutely. It wouldn't be nice. Nope, nope, nope, I wouldn't do it. Trust me.

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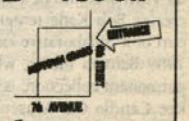

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Calendar Notes

• **Shows** listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the *CBG* features *What, Where, and When* and *Now Appearing*.

• **Akron-Canton Comic Con**, Aug. 2 and 3 at Tadmor Hall, 3000 Krebs Dr., Akron, Ohio. Events include a charity auction to benefit the Akron Children's Hospital. Guest include Randy Green, Phil Hester, and Mike Manley. Hours: Saturday 11 a.m.-6 p.m.; Sunday 10 a.m.-4 p.m. Admission: $6/one day; $10/both days; age 6 and under free; $1 off per paid admission with a non-perishable food donation to support the Akron-Canton Regional Foodbank.

• **Animation Family Weekend — A Children's Animation Festival**, August 9 and 10 at the International Museum of Cartoon Art in Boca Raton, Fla. Run in conjunction with Boca Festival Days, this museum program offers visitors the opportunity to view animated films from more than 1000 hours of video and film from the museum's permanent collection. For museum information, see listing under Continuing This Week.

• **Conque 1997**, Aug. 1-3 at Exhibimex in Mexico City. Info: (525) 272-5902 (U.S. callers should remember the international access code is 011, dialed before the rest of the number).

• **Dinner and Movie at the International Museum of Cartoon Art**, offering rarely seen animated films from the museum's collection of more than 1000 hours of video and film, along with a picnic dinner at the museum. Limited seating, reservations required, $25 per person. For museum information, see listing under Continuing This Week.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Hours: Wednesday through Friday, 11 a.m.-5 p.m.; Saturday, 10 a.m.-5 p.m.; Sunday, 1 p.m.-5 p.m. Admission is $4 for adults, $3 for students and seniors, and $2 for children ages 6-12. Info: (415) CAR-TOON. **Current exhibits: Bay Area Spotlight: *Papoofnik* Lives** features more than 50 paintings by Peter Brabbée of his character Papoofnik. The exhibit runs through Oct. 5. **The World of Hanna-Barbera** exhibit, through Oct. 12, Cartoon Art Museum in San Francisco. More than 80 cels, storyboards, and production drawings from throughout the history of Hanna-Barbera Productions. See Cartoon Art Museum entry under Continuing this Week for museum info.

• **Four Color Images**, 32 Watts St., New York, NY. Open Monday-Friday 11 a.m.-7 p.m. and Saturday 12-5:30 p.m. Info: (212) 431-4234. **Current exhibits: Ted McKeever** exhibition runs through Aug. 23.

• **International Museum of Cartoon Art**, 201 Plaza Real, P.O. Box 1643, Boca Raton, FL 33429 (561) 391-2200. **Current exhibits: 24 Frames a Second: The Story of Animation**, through Sept. 14, features animation drawings, model sheets, storyboards, cels, and posters from the museum's permanent collection as well as recently donated works from the Mike and Jeanne Glad Collection.

• **Words & Pictures Museum**, 140 Main St., Northampton, MA. Info: (413) 586-8545. Museum hours: Tuesday-Thursday and Sunday 12-5 p.m.; Friday 12-8 p.m.; Saturday 10 a.m.-8 p.m. Admission: $3/adults; $2/students and seniors; $1/under 18; museum members admitted free. **Current exhibits: Batman & The Batmobile**, through Sept. 14, features more than a hundred works of Batman art, including such artists as Dave Dorman, Richard Corben, Randy Bowen, Bob Kane, Frank Miller, Dave McKean, Joe Kubert, Russ Heath, Moebius, and Bill Sienkiewicz; movie props; animation cels; and more — even the da Vinci sketches of a bat-winged flying machine that creator Bob Kane remembered seeing as a child. As part of a collaborative exhibit, the Batmobile from the 1989 Batman movie, which is part of the museum's permanent collection, is on display at the nearby Yankee Candle Car Museum in South Deerfield (413) 665-2020. Adults who visit the car museum will receive a discount coupon for $2 off admission at Words & Pictures.

SUN AUG 3

Akron-Canton Comic Con in Akron, Ohio. Final day. See Calendar Notes.

Conque 1997 in Mexico City. Final day. See Calendar Notes.

Born on this date:
E.R. Cruz
John Belfi (1924)
Rowland B. Wilson (1930)
Reed Waller (1949)
Julie Ann Sczesny (1962) **35** years ago

MON AUG 4

Born on this date:
Muffy Greenough
Rick Norwood (1942) **55** years ago
Mike Gold (1950)
Steve Hauk (1954)
Martin Pasko (1954)
Cindy Goff (1959)
Charlie Adlard (1966)

TUES AUG 5

***CBG* #1240** ships — featuring the 30th anniversary of Star Trek comics.

Born on this date:
Steve Mitchell (1953)
Bob Orzechowski (1960)
Bruce Costa (1961)
Avido Khahaifa (1963)

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

AC Comics
✪ *Golden-Age Men of Mystery* #5, $6.95 (Jul)

Acclaim
Bloodshot #6, $2.50
✪ *Doctor Tomorrow* #3 (of 12), $2.50 (Jul. 27-Aug. 2)
Shadowman #10, $2.50
✪ *Troublemakers* #8, $2.50 (Jul)

Amazing Comics
✪ *Sister Kristian* #1, $2.95 (Jul)

Antarctic Press
✪ *Hepcats* #5, $2.95 (Apr. 20-26)
✪ *Judgment Pawns* #3 (of 4), $2.95 (Jul. 13-19)
✪ *Mother Superion* #1, $2.95 (Jul)
Robotech: Vermilion #1, $2.95
Warrior Nun: Black and White #4, $2.95
✪ *Warrior Nun Dei: Aftertime* #2 (of 3), $2.95 (Mar. 23-29)

Archie Comics
✪ *Betty* #54, $1.50 (Jul)
✪ *Knuckles* #6, $1.50 (Jul)
✪ *Laugh Digest* #137, $1.79 (Jul)

Caliber
✪ *Johnny Chaos* #1, $2.95 (Jul)
✪ *Maze Agency* #1, $2.95 (Jul)
✪ *Rust 10th Anniversary Special*, $3.95 (Jul)

Crusade Comics
Shi: The Series #1, $2.95 (2 covers)

Dark Horse Comics
Edgar Rice Burroughs' Tarzan: Modern Prometheus #1 (of 2), $2.95
Elric: Stormbringer #6 (of 7), $2.95
Gunsmith Cats: Shades of Gray #4 (of 5), $2.95
Nexus: Nightmare in Blue #2 (of 4), $2.95
Real Adventures of Jonny Quest #11, $2.95
Star Wars: Tales of the Jedi — The Golden Age of the Sith (softcover), $16.95
Star Wars: X-Wing Rogue Squadron — In the Empire's Service #1, $2.95
Superman/Madman Hullabaloo! #3 (of 3), $2.95
Two Faces of Tomorrow #1 (of 13), $2.95

DC Comics
Batman: Shadow of The Bat #67, $1.95
Book of Fate #9, $2.50
Elseworlds' Finest #1 (of 2), $4.95
Flintstones and the Jetsons #3, $1.75
Genesis #1 (of 4), $1.95
Green Lantern #91, $1.75
Kents #3 (of 12), $2.50
Pinky and The Brain #16, $1.75
Power of Shazam! #31, $1.95
Preacher #30, $2.50
Pride & Joy #4 (of 4), $2.50
Starman #35, $2.25
Steel #43, $1.95
Steel Movie Adaptation, $4.95
Supergirl Annual #2, $3.95
Superman Adventures #12, $1.75
Superman: The Man of Steel #72, $1.95

Fantagraphics Books
✪ *Acme Novelty Library* #9, $4.50 (May)
✪ *Moon Looked Down and Laughed*, $9.95 (Jul)
✪ *No. 7*, $17.95 (Jun)

Image Comics
Damned #3, $2.50
Gen[13] European Vacation, $6.95
✪ *Kurt Busiek's Astro City Vol. 2* #9, $2.50 (Apr)
Savant Garde #6, $2.50
Wildstorm: Ultimate Sports Official Program, $2.50

Marvel Comics
Amazing Spider-Man #427, $1.99
Cable #47, $1.99
Daredevil #368, $1.99
✪ *Deadpool* #8, $1.99 (Jul)
Fantastic Four #12, $2.99
Hercules and the Heart of Chaos #3 (of 3), $2.50
Ka-Zar #6, $1.99
Marvel Team-Up #2, $1.99 (two covers)
Maverick #2, $1.99 (two covers)
Sensational Spider-Man #20, $1.99
Star Trek: Voyager #10, $1.99
Uncanny Origins #14, 99¢
Uncanny X-Men #348, $1.99

Sirius Entertainment
✪ *Fang: Testament* #4 (of 4), $2.50 (Jul)

Comics MIA

We have received confirmation that the following titles listed in previous MIA sections have shipped: *AC Index* #14 from AC; *La Blue Girl* #10 from CPM; and *Nick Noyz and the Nuisance Tour Book* from Red Bullet. This reflects shipping information received through July 18. Our thanks to Steven McArdle of Red Bullet Comics, Howard Michaels Jr., and everyone else who called or wrote with updates.

The following comics were scheduled to ship approximately 30 or more days ago; however, we have not been able to confirm that they have actually been released, nor, as far as we have been able to determine, have they been rescheduled. If you have any of the issues listed below, please let us know. We'd especially appreciate it if you could include the information we need to list the comic book in the *CBG Price Guide*. From the indicia of the comic book: The full title, issue number, month, and year, as well as the U.S. price given on the cover.

Aardwolf
Bludgeon #1, $2.95 (May)

Acclaim
Tick Special, $4.50 (May 25-31)

Ace Comics
Love Sucks #4, $2.95 (May)

ACG
Animal Crackers Animator's Special #1, $2.95 (May)
Atomic Rabbit #2, $2.75 (May)
Cowboy Love #1, $2.95 (May)
Eh! #2, $2.75 (May)
Gung-Ho Combat #1, $2.95 (May)
Men of Iron #1, $2.95 (May)
Nemesis #1, $2.95 (May)

Action Planet
Uncle Slam & Fire Dog #3, $2.95 (May)

AD Press
Final Crusade #1, $2.95 (May)
Promise #2, $2.95 (May)
Quest #1, $2.95 (May)

Anarchy Bridgeworks
Blood Rites #2, $2.95 (May)
Called from Darkness #2 (of 2), $2.95 (May)

Black Eye Productions
Magic Boy Does Laundry, $3.25 (May)

Blazer Unlimited
Retro-Dead #2, $2.95 (May)

Caliber
Caliber Spotlight '97, $2.95 (May)
Explorers #4, $2.95 (May)
Lost #4 (of 4), $2.95 (May)
Raven Chronicles: Heart of the Dragon #1, $2.95 (May)

Candlelight Press
Nightcrawlers #1, $2.50 (May)

Catfish Comics
Infama #1, $2.75 (spec. ed., $3.75) (May)

Comicosley Studios
Tangle Oats #1, $2.95 (May)

Dancing Elephant Press
Kane #17, $3.50 (May)

Dark Horse Comics
Comic Book #4, $4.95 (May 18-24)

Didactic Chocolate Press
Anubis #7, $2.75 (May)

Drawn & Quarterly
Drawn & Quarterly Vol. 2 #6, $9.95 (May)
Envelope Manufacturer #1, $2.95 (May)

El Capitan Books
Stray Bullets #14, $3.50 (May)

Entity Comics
Stargate: Rebellion #1, #2, $2.75 (spec. ed., $3.50) (May, Jun)
Virgin: Surrounded #1, $2.75 (spec. ed., $3.50) (May 18-24)
Vortex: Into the Dark #1, $2.75 (spec. ed., $3.50) (May 11-17)

ESP Studios
Earthshaker #1, $2.95 (May)

Eyeful Press
Blood, Chrome & Tears #2, $2.50 (May)

Fantagraphics Books
No More Shaves: Six Characters from the Duplex Planet, $16.95 (May)
Pogo Vol. 7, $9.95 (May)
Steve Ditko's Strange Avenging Tales #2, $2.95 (May)

Femme Fatale
Krystal #2, $2.95 (May)

G Spot
Leather Society #2, $2.95 (May)

Good Comics
Tribe #1, $2.95 (May)

Ground Zero Comics
Fangs of the Widow #13, $3 (May)

Hall of Heroes
Hall of Heroes Presents #4, $2.50 (May)

High Impact Studios
Bad Apples #3, $2.95 (spec. ed., $10) (May)
Nikki Blade #0, $2.95 (spec. ed., $10) (May)

Image Comics
Leave It to Chance #7, $2.50 (May)
WildC.A.T.S: A Gathering of Eagles, $9.95 (Jun. 1-7)

Inferno Studios
Zomboy #5, $2.95 (May)

Infinity Comics
Infinity #1 (of 4), $2.95 (May)

Kitchen Sink Press
Awakening #3 (of 4), $3.50 (May)
Oink: Blood and Circus #1, $4.95 (May)
Rocketship Go! #1, $3.50 (May)

Kosmic Comic Productions
Ravager #2, $3.55 (May)

Lightning Comics
Death of Bloodfire #1 (2 versions), $3 (spec. eds., $9.95) (May)

Mad Monkey Press
Gate Thrashers #2, $3.95 (May)
Magician's Village: The Goblin King, $6.95 (May)

Magi Studios
Tales from the Ravaged Lands #9, $2.50 (May)

Marvel Comics
Alpha Flight #1, $2.99 (Jun. 8-14)
Amazing Spider-Man #425, $2.99 (Jun. 8-14)
Impossible Man, $2.99 (Jun. 8-14)

Maximum Comic Press
Avengelyne #15, $2.99 (May)
Glory #23, $2.50 (May)
Newmen #25, $2.50 (May)

Millennium Publishing
Chassis #2, $2.95 (May)
Da'kota #2, $2.95 (spec eds., $4.95 and $6.95) (May)

Ninth Circle Studios
Sonambulo: Sleep of the Just #2, $2.95 (May)

Old Town Publishing
Dr. Wonder #5, $2.95 (May)

Pepper Pike Graphix
Magic of Flight, $3.95 (May)

Pioneer Entertainment
El Hazard #1, #2, $2.95 (Apr, May)
Moldiver #2 (of 4), $2.95 (May)
Phantom Quest Corp. #3 (of 4), $2.95 (May)

Powder Monkey Press
Europa and the Pirate Twins #4, $2.95 (May)

SCC Entertainment
Scorn: Fractured (2 versions) #1, $3.95 (nude ed., $9.95) (May)
Snap #3, $2.95 (May)

Sick Mind Press
Sheba #5, $2.95 (May)

Sirius Entertainment
Reality Check #8, #9, $2.95 (Apr, May)

666 Comics
Killjoy #2, $2.95 (May)

Slave Pit
Slave Pit Funnies Featuring Gwar #5, $2.95 (spec. ed., $4.95) (May)

Spiderbaby Grafix
Stephen R. Bissette's Tyrant #5, $2.95 (May)

3CG Media
Ed #3, $2.95 (May)

Topps
Lady Rawhide #7, $2.95 (May)

Ultimate Creations
Warrior #5, $2.95 (May)

Verotik
Igrat: The Fall of Uriel, $4.95 (May)

Vision Comics
Katmandu #11, $2.50 (May)
Shanda the Panda #19, $2.50 (May)

Warp Graphics
Wolfrider's Guide to the World of Elfquest, $19.95 (May)

ADULT COMICS

Brahless Comics
Nyght Games #3 (of 4), $3.25 (May)

Verotik
Venus Domina #3, $3.95 (May)
Verotika #16, $3.95 (May)

WED AUG 6 CBG

Born on this date:
Ed Hannigan
Susan Dorne (1958)
Terry Pallot (1966)

THURS AUG 7 CBG

Born on this date:
Paul Dini
Kathy Kotsivas (1959)
Dan Vebber (1970)

FRI AUG 8 CBG

Dinner and Movie at the International Museum of Cartoon Art in Boca Raton, Fla. See Calendar Notes.

Born on this date:
Janice Cohen (1952) 45 years ago
Sheldon Inkol (1965)

SAT AUG 9 CBG

Animation Family Weekend — A Children's Animation Festival at the International Museum of Cartoon Art in Boca Raton, Fla. See Calendar Notes.

Born on this date:
Rick Leonardi
Bob McLeod
Fred Fredericks (1929)
Mark Braun (1954)
Lou Manna (1954)
Steve Gallacci (1955)
Steve Moncuse (1957) 40 years ago

July shipping update

These are comics scheduled to ship during the month of July that, to the best of our knowledge, have not yet had specific release dates announced. Titles that have been crossed out indicate that we have received confirmation from a publisher or distributor that that title has shipped and should be available in stores now. This update covers shipping information received through July 18.

A List
Jungle Comics #2, $2.95
AA2 Entertainment
Agony Acres #5 (of 5), $2.95
Aardvark-Vanaheim
~~*Cerebus* #220, $2.25~~
Aardwolf
Bludgeon #3, $2.95
ACG
Attu #1, $2.95
Forbidden Herbie #1, $2.95
Magicman #3, $2.95
They Called Him ... Loco #1, $2.75
Action Planet
Uncle Slam and Fire Dog #4 (of 4), $2.75
Aeon
~~*Filthy Habits* #4, $2.95~~
A.M. Works
Athena Vol. 1 (softcover), $14.95
Amaze Ink/Slave Labor Graphics
Hummingbird #2, $2.95
Slacker Comics #15, $2.95
Squee #2, $2.95
Amazing Comics
Angel Heat: The Ninth Order #2, $2.95
Dangerous Secrets #2, $2.95
Experimentals #2, $2.95
Amazing Montage Press
Trespassers #5, $2.50
Anarchy Bridgeworks
Witchlock: Kiss Your Ass Goodbye #1, $2.95
Anarchy Comics
Supernaut #1 (of 3), $2.99 (spec. ed., $5.99)
Angel Entertainment
Soulless Warrior #1, $2.95
Angus Publishing
Mercedes Vol. 4 #4, $2.95
Archie Comics
Betty & Veronica Digest #91, $1.79
Cheryl Blossom #6, $1.50
~~*Veronica's Digest* #6, $1.79~~
Argile Comics
Natural Selection #4 (of 12), $2.25
Avatar Press
Donna Mia #0, $3 (nude ed., $4.95)
Pandora/Widow: Caught in the Web #1, $3.95 (nude ed., $4.95; leather cover, $25)
Twilight: Live Wire #1 (of 2), $3 (nude ed., $4.95)
Awesome Entertainment
Agent America #1, $2.50
Avengelyne/Warrior Nun Areala II: The Nazarene Affair, $2.99
Supreme #51, $2.99
Supreme Collected Ed. #2, $4.95
B Publications
Oh ... #15, $3.50
Balance Comics
Deuces High #1, $2.50
Belfax Studio
Steviebear #6, $2.95
Best Destiny
Eternal Romance #3, $2.50
Black & White Studios
Brothers-in-Arms #1, $2.50
Black Eye Productions
Dear Julia Part Four (of 4), $3.50
Black Out Comics
Hari Kari: Passion & Death #1, $2.95 (spec. ed., $15.95)
Blatant Comics
Ebonix Files #1, $2.95 (nude ed., $9.95)
Gen 113 #1, $2.95 (variant covers, $6.95 and $9.95)
Nekkidchylde #1, $2.95 (two nude eds., $9.95)
Bobu Leene
Bobu Leene #7, $2.95
Boneyard Press
Dark Angel #2, $1.95
Gothic Red #4, $2.95
Mazy Devil, $2.95
Bongo Comics
Roswell #4, $2.95
Brainstorm Comics
Akemi #1, $2.95
Brainstorm Collector #1, $2.95
Hell's Maiden: Demon Blood #1, $2.95 (nude ed., $3.95)
Vamperotica #29, $2.95 (nude ed., $3.95)
Vamperotica Encore Ed. #3, $2.95 (nude ed., $3.95)
Brick Comics
Aeternus #2, $2.95
Caliber
Dreamwalker #4, $2.95
Exit: The Complete Collection (softcover), $19.95
High Caliber #4, $3.95
Kabuki: Skin Deep #4, $3.95
Kaos Moon #3, $2.95
Mr. Monster Presents #2, $2.95
Negative Burn #48, $4.95
Oz #21, $2.95
Pakkins' Land #6, $2.95
Patty Cake #4, $2.95
Red Diary #3 (of 4), $3.95
Searchers: Apostle of Mercy #2, $3.95
Strange Attractors: Moon Fever #3, $2.95
Temptress #1, $2.95 (CD ed., $9.95)
Trollords #2, $2.95
Calling All Heroes
World According to Tango #1, $2.50
Candlelight Press
Nightcrawlers #2, $2.50
Shades and Angels: Numbers #1, $2.95
Cartoon Books
Bone Encore Ed. #21, $2.95
Cartoony Comics
Rumf Advs. #6, $1.75
Catfish Comics
Sinnamon #11, $2.75
CFD Productions
Forever Warriors #3 (of 3), $2.95
Invincibles #3 (of 3), $2.95
VonPyre #2, $2.25
Chrysalis Studios
Rare Breed #0, $2.50
Circus Comics
~~*Brilliant Boy* #4, $2.50~~
Claypool Comics
Deadbeats #25, $2.50
Elvira #51, $2.50
CPM
Armored Trooper Votoms: Supreme Survivor, $16.95
Chirality #5, $2.95
~~*Midnight Panther* #4, $2.95~~
Creative Frontiers
~~*Lost Stories* #2, $2.95~~
Crucial Comics
Rat Bastard #2 (of 4), $1.95
Custom Comics of America
Rooter #5, $2.95
Dark World
G-Nine #1, $2.50
DBI Comics
Rabid Monkey #6, $2.25
Dewlap Divers Productions
~~*Fishkan*, $10~~
Draw Near Studios
Revelation #5 (of 6), $3.50
Drawn & Quarterly
Dirty Plotte #11, $3.50
Duality Press
~~*Vigil: Scatter Shots* #1, $2.95~~
East Willis Productions
~~*Live the Dustbin Funnies* #1, $2.95~~
Eddie Campbell Comics
Eddie Campbell's Bacchus #26, $2.95
Event Comics
Ash: Cinder and Smoke #3 (of 6) (two covers), $2.95
Exhibit A Press
Wolff & Byrd, Counselors of the Macabre #16, $2.50
Fantagraphics Books
Big Mouth #7, $2.95
Minimum Wage Vol. 2 #7, $2.95
Fat Cat
Oak #5, $2.75
Fireman Press
La Cosa Nostroid #4, $2.95
Fleetway
2000 AD #1046-1054, $2.25
Forbidden
Forbidden Angel X #0, $2.95 (nude eds., $5 and $7)
Four A.M.
~~*Rancor Special Issue*, $2.50~~
Goelch Publications
Thurn & Taxis #2, $6.95
Graphic Cartel
~~*Newbies Eclectica* #6, $2.75~~
Ground Zero Comics
Fangs of the Widow #15, $3
Widow: The Complete Works Vol. 2: Kill Me Again, $10.95 (spec. ed., $16.95)
Halloween
Espers Vol. 2 #2, $2.95
Harris Comics
~~*Cyberfrog vs. Creed* #1, $2.95~~
~~*Vampirella: Blood Lust* #1 (of 2), $3.95~~
Hcom
Snak Posse (softcover), $9.95
Snak Posse Junior, $9.95
Hierographics
Project: Dark Matter #3, $2.50
High Impact Studios
Dark Impact Anthology #1, $4 (spec. ed., $10)
Double Impact/Luxura #1, $3 (nude ed., $10)
Horse Press
THB Circus, $9.95
Human Monster Press
Korvus #1, $2.95
Hunter Productions
One Millennium #2, $2.50
I Box Publishing
Thieves & Kings #18, $2.35
Thieves & Kings Volume II: The Green Book (softcover), $14
Illustration Studio
Sisters of Darkness #3 (of 8), $3.25
Image Comics
Advs. of Aaron Super Special #100, $2.95
Big Bang Comics #13, $2.95
Curse of Spawn #11, $1.95
Darkchylde #1-5 The Trade, $12.95
A Distant Soil #21, $2.95
Heartbreakers vs. Biovoc (softcover), $14.95
Hellshock #7, $3.95
Hong on the Range #1 (of 3), $2.50
Immortal II #3, $2.50
Kiss: The Psycho Circus, $1.95
Kurt Busiek's Astro City Vol. 2 #11, $2.50
~~*Mage: The Hero Defined* #1, $2.50~~
Maxx #31, $1.95
Replacement God and Other Stories #2, $2.95
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Shipping notes and updates

• **Jul. 20-26:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Aeon: *Rat* #1 (of 3), $2.95 (Jul)
Archie: *Archie* #464, $1.50 (Jul)
Archie's Double Digest #95, $2.79 (Jul)
Jughead with Archie Digest #136, $1.79 (Jul)
Sabrina the Teenage Witch #6, $1.50 (Jul)
Veronica #68, $1.50 (Jul)
Chaos: *Purgatori: The Dracula Gambit* #1, $2.95 (Jul)
El Capitan: *Amy Racecar Color Special* #1, $2.95 (Jul)
Fantagraphics: *Hate* #28, $2.95 (Jul)
Zero Zero #19, $3.95 (Jul)
Fireman: *Scud the Disposable Assassin* #16, $2.95 (Jun)
Image: *Badger* #3, $2.95 (Jul)
Nameless #3, $2.95 (Jul. 6-12)
Savage Dragon: A Talk with God (2 covers), $17.95 (Jun)
Starchild: Mythopolis Prologue #0, $2.95
Wizard's Tale (softcover), $19.95 (Jul. 6-12)
Marvel: *Fantastic Four* #11, $1.99 (Jun. 29-Jul. 5)
Topps: *Lost World Jurassic Park* #4 (reg. and newsstand), $2.95 (Jul)
Zoo Arsonist: *Young Bug* #3, $2.95 (Jul)

Publishers

To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

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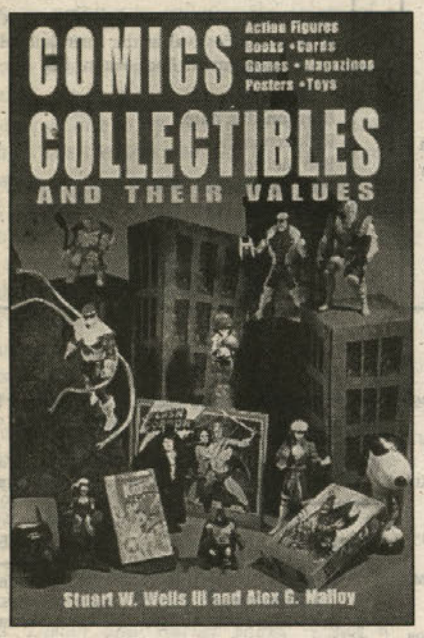

Comics Collectibles and Their Values
by Stuart W. Wells III and Alex G. Malloy
This is where the action is! Everything from action figures to art portfolios and comic cards to posters and toys. Zero in on the background and histories of collecting categories, get accurate prices for everything, and explore more than 600 detailed photos. 81/4x107/8 SC • 352p • 600+ photos • **CCTV $17.95**

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by Ted Hake
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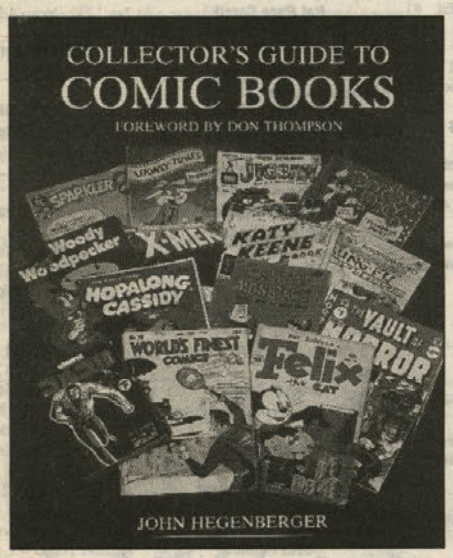

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JEFF JOHNSON-SOVEREIGN SEVEN ANNUAL#1 PAGE 29(LOBO)
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83 f+/vf- $65
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85 vf- $30
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18 vf $25
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8-10 vf $20 ea.
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11-13, 15-18 vf $15 ea
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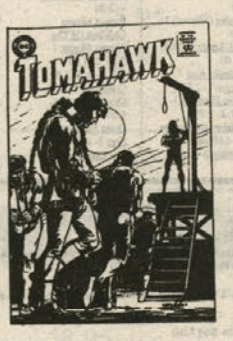

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10) SECRET WARS BRIT. ANN. 1985 NM
11) SILVER SURFER 1987 1-8 NM
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13) 20 SPIRIT COMICS
14) 10 STARLOG MAGAZINES
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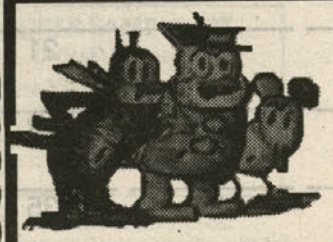

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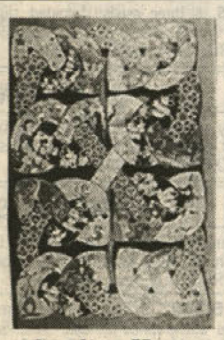

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AQUAMAN 37 VF+ $18, 38 VF/NM $26, 39 VF $17. JLA 50 VF+ $20. Add $4. Barry Eller, 309 South Rowan Ave., Spencer, NC 28159.

ALL STAR Savadron 1, Batman/Outsiders, Captain Carrot 1 $1 ea. Omega Men 1 $2; $2 S&H. Abrams, 281 Fox Hill, Buffalo Grove, IL 60089.

DC SET: Flash Annual #1 PR, Batman #136 G-, Lois Lane #5 Fr. All $35! Send check/mo. Chris Dunn, 8652 Hoerner Ave., Baltimore, MD 21234.

SHOWCASE #75 Fine $30, Hawk and Dove #1 F/VF $23, $3 postage. SASE for full list. Tom Hegeman, 35 Church St., Oneonta, NY 13820.

PREMIUM BOOKS: Batman 492 (Platinum), Action 700 (Gold), Xombi 1 (Platinum), Detective 675 (Platinum), $15 ea., postage $2. Gerald Knutson, 1565 E. Lake Bluff, Shorewood, WI 53211.

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AMAZING WORLD of DC Comics #'s 1, 9 and 15. Shawn Dawson, 3-25 150th St., Whitestone, NY 11357.

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LOIS LANE #1. Need a color copy of the cover! Thank you! Mike Howlett, 101 Spring St., Cambridge, MA 02141. 617-661-0435.

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HELP! NEED an F+ copy of our Army at War #81. Please write: PO Box 68131, Minneapolis, MN 55418. Private Collector! Collectors call 612-788-8191.

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BATMAN #100-125, 128-129, 132-134, 136-137, 139-141, 144-146, 153, 156, 187, 193 Superman #100-108, 110-115, 118-120, 123-124, 126-128, 130-132, 138, paying 50-75% guide. John 518-449-7039.

DETECTIVE 452-480 VF, Superman 232-250 VF, 245, 272, 284, F/VF or better. Shannon Link, 36 Spring Hollow Rd., Salt Lick, KY 40371. 606-683-3707.

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LOOKING FOR Batman #207 in strict NM condition. Willie Costello, 176 Park Lane, Trumbull, CT 06611. 203-268-7361(H) or 203-332-0443 (W).

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STAR TREK #3, Girl from UNCLE #4, MARS Patrol Total War #2, 9, 10, SFR #1, VF/Better. David Rauchwarter, 266 Juniper Ave., Red Wing, MN 55066. 612-388-4407.

50¢-$1 DELL, GOLD Key, Whitman, all types western, humor; L. Lulu, Phantom, Tarzan wanted good condition. L. Florio, 157 E. Church St., Bergenfield, NJ 07621-1831.

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WACKY RACES #4 (Gold Key) wanted. Send price and condition to: Al, 20705 Brooklawn Drive, Dearborn Heights, MI 48127. E-mail: Alhamood@flash.net

4150 DISNEY, FOR SALE

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DISNEYS TALES Spin #2, 3, 4, 5, 6 M $2.50 ea. Goofy Adventure 6, 7, 5, 8, 9 $4 ea. Leon 410-744-6494.

4150 DISNEY, FOR SALE

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4151 DISNEY, WANTED

DONALD DUCK 12" jointed wood doll wanted. Circa 1945, Three Caballeros, may be Mexican doll. John Fawcett, Box 1156, Waldoboro, ME 04572. Photo and condition.

4160 EC, FOR SALE

EC PORTFOLIO one (1971, Cochran) 16-1/4x11-1/2 VF. Neat! $145 OBO. Trades? Need (G-VF) Humbug, Trump, Help, Mad 1-3, 10-11, Cerebus 1-4, 13-14, gjdrkzlxcbwq Rick 916-568-7711.

HUMBUG 2, 3, 4, 5, 6, 7, 8, 9 about fine $50 each; Panic 3-9 $25 ea. $5 postage. Cliff Gemmell, PO Box 740982, Arvada, CO 80006.

HAUNT OF Fear #16 VG+. Very nice copy $55. George Geis, 430 Toura Dr., Pittsburgh, PA 15236. 412-655-4409.

4161 EC, WANTED

PANIC F+ #7, #11, #12. MAD VF+ $95, #153; fold-in not folded; Worst from MAD #3, bonus intact, attached; Golden Trashery of MAD. Marc 516-326-2898.

SHOCK SUSPENSE #1 up entire set, VF or better. 407-633-6437.

4170 FAWCETT, FOR SALE

WHIZ 106, G, $20. Mark Drummond, 1302 N. 49th St., Apt. 10, Omaha, NE 68132. 402-553-5804, (after 7 pm).

4171 FAWCETT, WANTED

PEP PINS Captain Marvel Club items from 50's, also Shazam items from 70's. Frank Della Vecchio, 125 Northfield St., Bridgeport, CT 06606. 203-374-3920.

CAPT MARVEL, Capt. Marvel Jr., Whiz, Wow, Nyoka, Gene Autry, Master, Mary Marvel, Capt. Midnight, Marvel Family. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

WOW COMICS #55, complete. Please call Mike, 412-837-7845.

4180 FOREIGN, FOR SALE

LATIN AMERICAN comics for sale. Local and foreign titles. Please state main interests. GZ, PO Box 5163, Fort Lauderdale, FL 33310. Fax 954-423-9855. E-Mail: Gabriel.Zeldin@worldnet.att.net

4181 FOREIGN, WANTED

GIRL FROM U.N.C.L.E British paperback "The Golden Boats of..." by Simon Latter. Quote price 315-593-3454 or write: Bill Finocchiaro, 611 Kimball Ave., Fulton, NY 13069.

TEZUKA OSAMU items; also original art for Doraemon or other kids' manga. Sam Bruce, 3303 Abingdon Rd., Columbia, SC 29203-5502.

MEIJIN KENRYOKU Anime Club. When it comes to Anime, anything else would be uncivilized! Join us, resistance is futile. www.nevada.edu/~shinoi/au.html

4200 HUMOR/FUNNY ANIMALS, FOR SALE

LOW GRADE Bob hope, Disney, Katy Keene, Looney Tunes, Lulu, Poll Parrot, 3D Mighty Mouse, others. SASE. Mike Chamko, 2217 W. Fairview St., PA 18104-6542.

MIGHTYGUY MINI #1 with full color cover! The funniest comic known to Modern Man, and only $1. Tim Corrigan, PO Box 25, Houghton, NY 14744.

4201 HUMOR/FUNNY ANIMALS, WANTED

SCRIBBLY APPEARANCES wanted. Coverless or photocopies: All-American 1, 2, 3, 36, 37, 38, 42, 46-52, 59. Charles Lawrence, PO Box 27, Falkland, NC 27827.

4204 IMAGE FOR SALE/ WANTED

WITCHBLADE #1 $25, #2, 3 $20 each, JLA #1 $8, Gen 13 (mini) #1 $25, #2 $20, Dawn #1 $6. Entire lot $100. Steve 803-781-8422.

SALE: SPAWN 1-62, Spawn-Batman, Spawn Bloodfeud 1-4, Angela 1-3, Curse of Spawn 1-9, Spawn Impaller 1,3, $300 for all. Will not sell seperate. 201-448-0978 Jason.

4210 MARVEL/TIMELY, FOR SALE

MARC SPECTOR-MOON Knight #59, 56 and 57, $30. Thousands more for sale. Gene Rewers, 1932 Randolph Ave., Topeka, KS 66604.

DOCTOR STRANGE 170-173 VG, 8-81 missing 7 issues, $45 ppd. Jimmy Taylor 919-827-5504, leave message.

HULU #181 VF $350 must see- also early X-Men #7, #17, #22, #23, #26 etc. Call 619-673-1212, 5-9pm PST only.

4210 MARVEL/TIMELY, FOR SALE

AMAZING SPIDER-MAN #129 (NM) $250, Hulk #181 (F/VF) $190, X-Men #3 (VF) $403, #35 (VF/NM) $85, GS #1 (VF/NM) $296. David Flynn 520-886-0885, 9am-9pm PST.

G.S. X-MEN #1 VF 89/5 $250; FN 55/9 $155. Hulk #181 FN 55/8 $176. X-Men #94 FN 55/7 $176. 302-443-4177. Oliver Gordon, Jr., 5600 Fishers Lane, #15A-07, Rockville, MD 20857.

SPECTACULAR SPIDER-MAN #2 $12, #3 VG $2, #4, #5 $7 ea., #6, #7 $11 each, free list. Nick, 10387 Friars #109, San Diego, CA 92120.

AMAZING SPIDER-MAN #11 VG $70, Amazing Spider-Man #13 VG $100. (1st app. Mysterio!) Add $5 S/H/I. 360-895-0363.

X-MEN 23, 24, 25, 40, 44, F+ to VF, $75 for all. Hulk #3, VG, $95. Tony Bourgeois, 13564 Neil Ave., Baton Rouge, LA 70810.

MOSTLY MARVEL and some DC for sale. Majority Silver Age. All discounted. Write for list. PO Box 373, Thiells, NY 10984. 914-362-0867.

WOLVERINES AT 75% off Overstreet: NM/M #4, 5, 7, 13-16, 18-20, 22, $21.75 plus $4.25 shipping. MO's, checks (clear), Visa/MC. Comic Zone, 37313 Maple, Fremont, CA 94536. 510-791-7406.

AMAZING SPIDER-MAN #100 Fine $40, Fantastic Four #48 Good $40, Marvel Superheroes #1 Fine $15, #12 VG $15, #13 Fine $15. Jim 304-845-0238.

LARGE ILLUSTRATED comic web site. Thousands of listings 30%-90% off. Starwars #1, $25. Free catalog. $2 postage. 517-752-7578. 844 Tittabawassee, Saginaw, MI 48604. http://www.enc-1.comBackIssueComix

X-MEN LOT! 25 different X-men books good variety over 75% off guide prices, all books NM $15 ppd. Todasco, 117 Founders Pointe, IL 60108-1440. 630-894-2357.

IRON MAN set for sale, #100 thru #248, F to NM/M, only $225 plus shipping. Mitch 281-444-6293.

HALF PRICE! X-Men, Cable, Captain America, Spider-Man, Atom, Hulk, Thing, X-Force, Defenders, and more. Plus DC titles too! SASE. Becker, 26181 Laurel, Wauconda, IL 60084.

MARVEL MASTERWORKS vol. 9 NM $25 postpaid DC's Power of Shazam 1-26 Mint $25 postpaid. James Cassaca, PO Box 18553, Asheville, NC 28814.

UNCANNY X-MEN 203, 204, 206, 208, 209 NM $3, 205 NM $12, 213 NM $25. $2 shipping. Scott Owens, 22240 11th Rd., Meade, KS 67864 sowens@midusa.net

KAZAS THE Savage 1-18, 20-24, 26-34, NM, $20 postage paid. Marvel Preview #2 Origin Punisher, NM, $75. Paul Troost, 3665 30th St., Grandville, MI 49418.

STRANGE TALES #102 VG+ $100, #109 VG+ $50, #111 Fine- $120, #112 VG+ $40, #113 Fine- $45, #116 VF-$75. Jeremy 502-458-1968.

HULK #104-113, K.S. #1, all Fine or Better except #104 which is VG/F, $100. Surfer #2 VF (at least!) $65, #3 F+ $30. Guy 508-675-6043.

TALES OF Suspense #95 FN $15, #96 FN $15, #97 FN-$14, #98 FN $15, #99 FN $18. E-mail: 479@cleveland.freenet.edu (sterling)

FANTASTIC FOUR #3 VG (44) nice copy, tanning edges: $275 and $5 P&H. 206-363-1562 lv. message. Calls returned in sequential order. VISA or MC ok.

X-MEN #55 (VF/NM) $60, #56, #57, #60, #61 (all Fine) $21 each, #58 (VG+) $25, #59 (VG) $14, #65 (Fine+) $30. More! Tim 719-531-6603.

MARVEL TALES #78, #81, #89-90, #104 S.S.M. #4-5 #17 40-43, #29, #12, #45 (BC) #54 (BC), #62, #65, #11, #67, #15-16 M.T-Up, #62-63, #34, #41. Collectors 814-941-2182.

DAREDEVIL MINT #168 $12, #181 $5, #182-184 $7 each, #196 $8. Postage $2. Eagle Collectibles, 3338 Appel Rd., Bethel Park, PA 15102. 412-831-3989.

ASM #2(G+) $175, #3(VG) $240, #17(VG-) $60, Conan #2(VF+) $50, #3(F+) $40, D.D. #4(G) $20, #7(G) $18, F.F. #2(VG-) $300, #3(G) $120. Mark 503-226-1132, 621-1201.

WOLVERINE LIMITED #1, M $30 each, Web Spider-Man #1 M $2,000, Wolverine Nick Fury book sealed $1,500. Sam Scruggs, 9961 Arnold Rd., Jacksonville, FL 32246.

52% OFF Incredible Hulk 332-393, $200. McFarlane. Keown. Jim Troost, 1165 59th Street SE, Kentwood, MI 49508. jtroost@remc8.k12.mi.us

DAREDEVIL #9 F+ (cover browning), #10 FVF $105 ppd. Strange Tales #104 G+ $25. Chris Pichon, 32478 CC Road, Slidell, LA 70460. 504-643-6766.

AMAZING SPIDER-MAN 252 $19, 249 to 251 $9 each, 253 to 256 $3 each, postage $2. Eagle Collectibles, 3338 Appel, Bethel Park, PA 15102. 412-831-3989.

X-MEN GIANT size #1, F-, $125 including postage. Mark 254-772-4571.

MARVEL MASTERWORKS first printings, sealed, Mint #1-7 $400 US takes all. L. Seeber, 8414 94th Ave., Fort Saskatchewan, Alberta Canada T8L-2R6. 403-998-4902.

AVENGERS 192 comics #65-402, various conditions and no. 5 $70 ppd. Call for info. Frank 415-673-0427.

4211 MARVEL/TIMELY, WANTED

WANTED: MARVEL Masterworks #17 (Daredevil)!; For sale/trade: Masterworks #3 and #22 $30 each $3 P&H. Bob Lane, 36 South Columbine, Lombard, IL 60148. 630-691-1251.

SILVER AGE, Spider-Man, X-men, Avengers. Have large list of comics, action figures for trade. Send SASE for list. Richard Bledsoe, 1420 Princeton Circle, Norman, OK 73071.

MARVEL MONSTER/Horror Comics from the '70's wanted in any condition. Ken Kooistra, 338 Jefferson Ct., Trappe, PA 19426.

WOOD YOU help me find Wally's Work? I need Daredevil Special #2 and Ironman Special #1. Day phone: 281-421-6102.

NEED LIST of appearances: Roma, Guardian of the Multiverse; Time Variance Authority; Time Lords. Will pay for your trouble. Midyett, Box 45933, Madison, WI 53744.

VAMPIRE TALES #2, #3, #6 wanted, $20 for NM set. Michael Powell 614-294-7324, leave name, number, issues and grades for return call on individual prices.

MARVEL TALES 35, 135. Spider-Man Digests 2, 4, 5, 9 from 1987-88. E-mail: bbjarm00@pop.uky.edu

4216 PLATINUM AGE WANTED

WANTED! YELLOW Kid McFadden Flats. Also, Platinum and Golden Age Comics. Tom Gordon/CBG, PO Box 388, Manchester, MD 21102. 410-848-0275.

4220 SCIENCE FICTION/HORROR FOR SALE

IT'S OVER! (My love for these books, that is) Famous Monsters #36 (FN) #61 (VF) #81 (VF) 1966 and 1969 yearbook (both VF). Make offer! 517-348-4992.

WEIRD SCIENCE (EC): All Fine. #7 $90, #14 $65, #17 $69. Others. Money Order only. No calls. R.B. Bowden, 1907 Texas, Rantoul, KS 66079-9037.

PRECODE/ HERO Strange Tales 40% off OPG strict grading, 70's Marvel Horror sets/ runs F to VF/NM; $2 per book. Call with wants. Steve 508-725-6772.

4221 SCIENCE FICTION/HORROR WANTED

VENUS 17, 18, Mens Adventure 23, Shocking Mystery Cases 51, Weird Mysteries 5, 11. Have Mr. Mysteries and Weird Mysteries to trade. Boyd 281-992-8073.

CHESS COMICS: I need Horror Tales Vol.6 #1; Feb. 1974 and others. Ray Alexis (The Chess Man), 608 Emery Street, Longmont, CO 80501. Thanx!

PRE-CODE HORROR! Low grade OK! Send me your lists! Cliff Keirce, 21499 Tithables Circle, Ashburn, VA 20148. 703-729-7320.

4240 UNDERGROUND, FOR SALE

ENORMOUS PERSONAL collection of rare and common Undergrounds and related fanzines $1.00. Bruce Sweeney, 11B Appleton St. #2, Boston, MA 02116.

LARGEST SELECTION of undergrounds. More than 1,200 items, rare, out of print, current. For list, send $1 to: Don Donahue, Apex Novelties, PO Box 3199, Berkeley, CA 94703.

50'S 60'S books zines ephemera Evergreen H.Times Hoffman Burroughs Comix Comics French English 30 page Cat. 1824-1978. 34-6th Ave., La Salle, Que H8P-2K8. 514-368-3543 http://www.switchmag.com/ 1997/powergrid/livre

DEMI #4 signed $4.50! Demi 1-3 signed $4.50! Demi special 48 pgs. signed $6.95! Sexy, adults only, free newsletter! Opus Graphics, PO Box 2068, Scottsdale, AZ 85252.

FUNNY PAPERS, all three issues! Unfolded, slightly yellowed, Fine condition, Crumb, Bode, etc. $47.50 UPS. Eric Sack, 201 Old York Rd., Jenkintown, PA 19046.

4241 UNDERGROUND, WANTED

I WANT to buy your rare underground comix and original underground art. Tom Woodrow, 3809 Winslow Dr., Fort Worth, TX 76109. 817-924-2455.

4250 INDEPENDENTS, FOR SALE

RAZOR #2: Limited Edition red cover, 854/3,000 signed by Everet Hartsoe, mint, poster attached, $60 or best offer. 805-543-5650 ask for Rob or leave message.

"HONORABLE BLOOD", a new vampire comic, is coming soon! For a free autographed ashcan, send SASE and 50¢ postage to: 319 N. 11th, Salina, KS 67401.

ONLY CHANCE! Cerebus first fifth portfolio, hologram, statue, original artwork, Elfquest portfolios #1-3, hardcovers #1-4, limited "Blood of Ten Chiefs' of 350, color proof page, Rocketeer print, Omaha hardcovers, and other scarce stuff. 614-661-7261. Punch your number, I'll call you.

TOO MUCH Coffee Man, #1-5 1st prt. $70 set. Statue (open box) $100, lighter $25, magnets set $10. JAB #4-5, $12 each, call 219-299-1584.

SPAWN #1 VF/NM several available, beat the rush. Also Angela #1-3. Best offers. Smith, Box 664, Plover, WI 54467.

4250 INDEPENDENTS, FOR SALE

ALAN MOORE'S Miracleman #1 NM $2. #2-4 NM $1 ea. V For Vendetta TPB NM $14.95. Watchmen TPB VG $7.50. Warrior magazines, more! Bob Shippee 804-360-3483.

LIKE THE humor of Preacher and Hitman? Try Prisonopolis! #1-3 are $3.25 each from: Mediawarp Comics, PO Box 14924, Minneapolis, MN 55414. benadams@cyberx.com

PREACHER KEY issues, #1-3, Mint condition, $90 ppd. John 908-576-5570. E-mail: jrpawlak@attmail.com

SPAWN #1 $8, #2 $8, #3 $11, #11-#16 $3 each. Also most comics from Spawn Toys NM. Dave Zustiak, 2268 Gall Ave., Maplewood, MN 55109.

GRIMLOCK#1 FEM5#1 THRAX#1, Warcat#1, Thieves and Kings#1 #2 (1st printings) Demon Realm #0, Brigade #0 From Hell Vol.1 Dread Wolf #1, Prototype #0. 718-380-3350.

EVIL ERNIE (Eternity) #5 $25. Faust #1(NS) $15, Spawn #1 $10, Grendel #1-3 (color) $7, Akira #1 $10. Postage $3. M. Skidmore, 3631 W. Eddy, Chicago, IL 60618. 773-463-9079.

CALIBER PRESENTS #1 $57, Preacher #1 $20, Spawn #1 $8. Postage paid! Paul 412-381-8847.

SIP MINI 1st 1-3 $185. Poison Elves Mulehide 1-19 signed $475. Evil Ernie Eternity 1-5 $280, Shi Comm $75. Razor 0-7. Dick Rice 601-842-4214.

STRAY BULLETS 1-13 all first printings $75 ppd. Robert Loeffler, 385 Crosby Ave., Kenmore, NY 14217. 716-875-5986.

CONCRETE 1-2 $14, Terminator 1-13 $20, Tales of Beanworld 1-2 $10, Lone Wolf and Cub 1-2 $5 or all $30. Pete Vought 518-234-8945.

4251 INDEPENDENTS, WANTED

GOLDDIGGER COMICS wanted. Collection preferred, but single issues also needed. Please write: Russell Whipple, 14 Dennison Ave., Whitesboro, NY 13492. E-Mail: magical@borg.com

ELFORD, SAMURAI, Dragonring, Tower of Blood, Nightwynd Productions, Canada. All issues 1980-83. Some 7"x8.5", some 8.5"x11". Bill Yakey, 8127 Gould Ave., L.A., CA 90046. 213-654-0893.

W.O.W.- THE World of Ward (Allied American Artists) #1. Comic Strip Showcase #3, #4. PC 612-281-1070.

HELP! LOOKING for ESPers by Robinson Halloween publisher. Numbers 4, 5; Bone phone cards from combo #25. Don Walsh, 405 East Mason, Alexandria, VA 22301-1257.

USAGI YOJIMBO wanted in most of his published apearances. Thanks to Stan Sakai. Send information to Howard Michaels Jr., 706 N. Cottage, Mercer, PA 16137-9319.

LIBERTY PROJECT wanted. (NM only). Please send asking price to: Chris Harner, 9109 Plaza Park Dr., Elk Grove, CA 95624.

4255 VALIANT/ VOYAGER FOR SALE/ WANTED

4,000-5,000 BULK Valiants for sale. Is anyone interested in these books? Make an offer. PA, NJ, NY, DE area. Rob 610-259-4880.

4260 WESTERNS, FOR SALE

LASH LARUE #14, VG $30 Black Diamond #21 (Wolverton!) F $25. Mike Howlett, 101 Spring Street, Cambridge, MA 02141. 617-661-0435.

4261 WESTERNS, WANTED

GENE AUTRY (Fawcett) #4 G to G+, also buy Western Comics 50% Overstreet Guide. Silvestri Jr., 17170 Melon Ave., Fontana, CA 92336.

4300 GOLDEN AGE, FOR SALE

FREE CATALOG 70 pages: Horror, Disney, Movie, Western, Esoteric, Sci-Fi. Send 4 32¢ stamps, $2 credit on first order: NACCA, 16 Split Rock Rd., Pittsford, NY 14534.

DICK TRACY, Dell 3, 8, 9, VG, $40 each; Harvey 31, 32, 38, FN, $30 each. Many others. Schultz Riggs, Box 751, Jackson, MS 39205-0751.

FANTASTIC COMICS #1 solid good, $500. Yellow Claw #1, nice, VG copy, $140. Crime Patrol 15, no centerfold, best offer. 919-383-6418, evenings EST.

CLASSIC COVERS!! Captain America #46 (Holocaust) Fair+, looks much better, pieces off back cover $275; Fight #30 Good+ $65; (Good Girl Bondage). Andy 212-260-8393.

SUB-MARINER #30 Canadian Edition (#29) VF+ $350. Modern Comics #99 VG+ $70. Police Comics #99 VG+ $70. World's Finest #19 VG-$160. Chuck 703-243-0720.

AMAZING MAN #7, Nov. 1939, VG, $325. Send want lists. Ray Olivieri, 33 Highland Ave., West Seneca, NY 14224. 716-675-8469.

ADVENTURE #124 G+ $58, Military #33 G $49, Star Spangled #80 FR $32, Boy #16 GVG $40, Katy Keene #4 VG $78, Colin 414-962-5547, evenings.

SUPERMAN #63 Good $50, #66 Good $50, #72 FR-G $30. Superman 3-D #1 (1953) G+ no glasses $80. Tim, Box 43, Manhattan, KS 66505. 913-539-2154.

4300 GOLDEN AGE, FOR SALE

THE MONSTER 2 VG $60, Strange Fantasy 9 G+ $40, Thing 13 VG+ Ditko $140, Space Action 2 G+ $55, 3 FN- $105. Fred 201-864-2252.

DETECTIVE 55, 78, Flying Cadet 6 (oc+) Real Heroes 6, Sensation 67, Shadow vol.2 #2, Whiz 101, World's Finest 3, sell/trade, send long SASE. D. Kell, 814 Clark, Canton, MO 63435-1222. dkell@culver.edu

THRILLS OF Tomorrow #19, all S&K Stuntman, coverless o/w Fine, $20. Jeff Gelb, R&R, 10100 Santa Monica Blvd., Los Angeles, CA 90067.

FICTION HOUSE. Jungle #37, VF- $150, Wings #88 NM-$175. Both $300. Purchased from Calvin Slobadion's private collection 12 yrs. ago. Chambers 806-355-2325. TX.

BATMAN #8 no back cover, FC has chipping along edges, pages. Owl 6 $90. Nice colors. Miss America V2 #2,5 VG $8 each. Damion 520-571-8409.

LITTLE LULU 31, 41, 50, 57, 60, $10 each ppd. Robert Bowles, 219 First Street, Rockwood, TN 37854.

ACTION #12 coverless (ad for Detective #27) $195; More Fun #32 (ad for Action #1) G/VG $395, #33 G/VG $195. Cliff 508-927-4024.

JUMBO #97 Fine, Jumbo #135 VG, Jumbo #160 VG. All three for $70 postpaid. 909-781-9679.

LITTLE LULU #10 April (1949) $19; #11, #16, #17 (1949) $17 each. #29 (1950) $13 postage included. Robert Bowles, 219 First St., Rockwood, TN 37854.

4301 GOLDEN AGE, WANTED.

WILL TRADE for GA comics. Have Gold/Silver to trade. Send me your list and I'll send mine. Barrett, 6328 Eliot St., Long Beach, CA 90803.

ILLUSTRATED STORIES of the Operas- Faust, Aida, Carmen, Rigoletto. Condition: G/VG. Contact: Dennis Brennan, 94-30 59th Ave., Rego Park, NY 11373.

GOLDEN AGE Wonder Woman #72 wanted in Good, or Fair condition. Send prices to: Chris Quan, 60 Amethyst Way, San Francisco, CA 94131.

PAYING BIG money: All Famous Police #11; Contact #12; Capt. Aero #26; Capt. Flight #11; Dynamic #8, #19; Witches Tales #25. Hookers Comics 541-485-3414.

YOUNG KING Cole F/VF/better #3-9, #11-23 payoff F/VF/better, #1-2, #4-5, REd Circle F/VF/better #2-4, Police Line-Up F/VF/better #1-3, Clue VF/better #3,7,13,15, Lawbreakers #1-10. 212-246-4800.

PAYING OVER Guide for high grade Love Diary #1, 42, Lover's Lane #4, My Life #4-10, My Love Secret #24. Shaun Clancy 425-486-9293.

ALL PUBLISHERS, all grades. Will trade Silver Age of equal value. 718-698-4210 days, 718-983-8291, nights.

PAYING ABOVE guide for: Green Lantern #29, Ace #7, Flash #78, Startling #47, #49, Speed #35, Dollman #43. Richard Mossow, PO Box 295, Gilbertville, MA 01031. 413-477-6971.

GEORGIE AND Judy #20, wanted #52, Kerry Drake Racket Buster #33. Offering 3x guide! 314-230-3072. Dan Winters, 1265 Wilton Lane, Kirkwood, MO 63122.

1940'S-50'S HILLMAN, Atlas, M.E., Fiction House, Archie, Avon, A.C.G., Quality 50-60's guide or will trade. List to: Ed Spiegel, 335 Farrington, North Brunswick, NJ 08902.

MYSTERY MEN Comics #3 VG or Better. Batman #48, #73. Detective #145, #153, #154, #159 Fine or Better. 602-894-8594.

LOOKING, IN low-grade, incomplete: Action 3, 8, Detective 1, 8, 18, 31, Marvel Mystery 2, 6, 14, 85, Captain America 12, 16, 22, 30, 32, 53. 919-682-0302.

SPIRIT WEEKLY'S by Eisner 1941-1952 Good or better. 407-633-6437.

4310 SILVER AGE, FOR SALE

BATMAN #180-231, Detective #322-439, Flash #153-229, Amazing Spider #131-202, Tomb/Dracula #41-70, World's Finest, and more. Send SASE. Ed, 5523 Cynthia Dr., Roanoke, VA 24018.

CHEAP SILVER Metal Men #2VG $24; My Greatest Adventure #80G+ $36, #82VG $25, #83G/VG $18. Karl Mattson, PO Box 784, Long Lake, MN 55356. 612-473-3938.

AMAZING SPIDER-MAN #14 VG- $150; Avengers #1 VG+ $325; Beatles #1 NM $700; Daredevil #8 NM $90; Lois Lane #1 VG $395. Roland 214-750-7015.

LET'S TRADE! My comics for your baseball cards. My list for yours. Mel Greenleaf, 471 N. Lee St., LaBelle, FL 33935.

FORBIDDEN WORLDS 94 (Herbie) VF/NM $40. Rex the Wonder Dog 39 VG $15. Postage $3. 414-744-4912. Greg Krolikowski, 406 W. Bottsford Ave., Milwaukee, WI 53207.

SHOWCASE [illegible] VG+ $2,750; Amazing Fantasy #15 GD+ $1,275; Go[illegible] $975; Hulk #1 Fair/GD $450; TOS #39 Fine/VF $1,275. 908-495-0184. E-mail: dford@netlabs.net

BUY-SELL ACG, Annie Oakley, Apache Kid, Archies Madhouse, Atlas, Battle, Battlefront, Beverly Hillbillies, Big Valley, Billy The Kid, Charlton, Dell. Ed Kalb 602-981-8957.

BATMAN #44 1947 VF+. $800. Call for description. 6-10pm PST 619-673-1212.

4310 SILVER AGE, FOR SALE

SILVER AGE collections: Cap, Suspense, Astonish, Strange Tales, Autographs, DC, etc. David 8-4 303-280-1100, 4-8 303-666-8691.

AMAZING ADULT Fantasy #8 VG $75, #13 VG $75, Pep Comics #1 F/G $700, Star Wars #1 NM/M $25. Ron Anderson, 421 2nd Ave. S, Long Prairie, MN 56347. 320-732-6369. ron@rea-alp.com

SPECTACULAR SPIDER-MAN #1 $15, Star Wars #1 $20. Star Trek #24 $10. All VF/NM postage $2. Bob Dipasquale, 2112 Lancelot, Jacksonville, AR 72076. 501-982-6273.

FANTASY MASTERPIECES set 1-6, 9-11, Avg. VG+, $50. Marvel Superheroes set 15-22, 24, 27, 28, 29, Avg. VG+, $50. Shipping $5. Ben Apilado, 99-149-L Kohomua, Aiea, HI 96701.

FANTASTIC FOUR 93 VG $3, 95-98 VG $4, 108 VG $3.50, Ann. 3 G $10, Ann. 4 G $4, Ann. 5 G+ $6, Ann. 6 VG+ $8, Ann. 6 VG- $6, 22 FR $6. Ben 808-487-7659.

FANTASTIC FOUR 73 VG $5, 76 VG $5, 77 VG+ $5, 78 F $7, 79 F $7, 80 F $7, 81 F- $6, 82 F $5, 83 VG $4, 87 F $5. Ben 808-487-7659.

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TV COLLECTIBLES, mags, photos, Dukes, Chips, Starsky/ Hutch, X-Files, Star Trek, Playboys, etc. Catalog $3, TV Guide catalog $2. Rogofsky, Box 107-CB, Glen Oaks, NY 11004.

ROLLING STONE no.1, 1967, John Lennon cover, VF in original mailer. $200 ppd. Joseph Castellano, 26 Anchorage Blvd., Bayville, NJ 08721-1856. 732-269-1025.

NATIONAL LAMPOON'S complete Jan. 71 thru Feb. 85 plus all special and best of issues, including Sunday Newspaper. Good condition, some duplicates. Make Offer? Call Richard at 213-658-7150.

HERO ILLUSTRATED 1-4, Wizard 7, 10, 11, 13, 17-19, 21-32, 49, $29 postpaid to: Andy Touloupakis, PO Box 61, Palos Park, IL 60464.

"SECRET ORIGINS" #1 1961 "very good" $52. Jim Burke, 61 Parker St., Freehold, NJ 07728.

1950'S THROUGH 1997 Monster and science fiction magazines for sale. E-mail for list. horrormag1@aol.com

JEDI KNIGHTS... Summer Is So Fun We're Doin' It Twice! Get Darkside's summer alpha and beta issues $8. Monolith Graphics, 1171 Pomona, Cleveland, OH 44121.

MADS: 346 Mads and Specials. Asking 35% of guide for the group, or 50% individually. Free list with descriptions. GSR, Box 2188, Gilroy, CA 95021.

SPACE: 1999 1/76, 7/76, 9/76 (3), for sale to highest offer by August 15th. Thank you. Joe Riordan, 3 W. Fairview, Valley Stream, NY 11580.

TALES OF Terror-Charlton 1964 rare $30, Prize Ghost stories 1963 $20, Flashback #1 $20, Omni #1 $15, Twilight Zone magazine #1 $12. 614-983-2486.

SCANDAL MAGAZINES, 10 for $15.99; Goldage comic reprints (EC, NEC, AC) 10 for $11.95; GGA Quarterly, Comicbook Marketplace 5 for $9; XXX, Adult Comics, (mix, 18+) 5 for $9. John 602-860-5016 after 6pm PST.

4451 MAGAZINES, WANTED

GIRLIE MAGAZINES from the 50's, 60's and early 70's. Send prices with condition to Bill Megyery, 1733A North Carrabee St., Chicago, IL 60614, trades also.

4451 MAGAZINES, WANTED

UFO MATERIALS needed. Buying books, magazines, videos about UFOs. Top prices paid lists to: Orion Marketing, 1807 Cold Springs Rd., Liverpool, NY 13090. robertc130@aol.com

RINGLING BROS., Barnum-Bailey, Beatty pre-1960s Circus magazines. Other publications featuring clowns. Older Christian comics. Harry Miller, 190 Peach Blossom Ln., Bowling Green, KY 42103.

GETTING DISCOURAGED, but still hope to find copies of "War Criminals" magazine from 1960's. Can anybody help? Ed Eatinger, PO Box 838, Ashland, OR 97520.

WANTED: BETTY Page's Annual #1. Send price, info to: John Pasqua, 1848 Edgecomb, Covina, CA 91724.

CELEBRITY SLEUTH VG #1 $5, V8 #1, 2, 4, 6-8; V7 #7, 9. Paying $6 ea. Nelson Corey, RR 1 Box 1474, Waymart, PA 18472-9757.

4452 SCIENCE FICTION, FOR SALE

SCI-FI, CLASSIC Horror! Paperbacks/hardbacks, sell/trade on the net! Bob, 915 W. 17th St., Port Angeles, WA 98363. http://www.tenforward.com/homepage/strider/

STAR TREK 13 box set Kellogg's Canada $128 postpaid. Mars Attacks 1994 card set (Topps) $33 postpaid. Sandra DeFazio, 70 Cody Place, Staten Island, NY 10312.

4601 REPRINTS, WANTED

HELP NEED Saga of Raas-Al-Ghul number 2, will trade Independent Marvel and DC Comics. Walter Coleman, Box 459, Regina, KY 41559.

4610 PORTFOLIOS/POSTERS FOR SALE

PORTFOLIOS, PRINTS. Hundreds available. Smith, Frazetta, Wrightson, Corben, Adams, Steranko, more! SASE for free list. I also buy! Wesley, P.O. Box 366, Morrow, GA 30260.

STEVE RUDE Nexus silk screened poster 24x48 totally awesome. Professionally framed #9 of 45 $650 ppd. Bonus 8x10 poster free! Randy 717-587-5621.

INSOMNIA PORTFOLIO S&N by S.King and Phil Hale, 6 color plates in illustrated jacket, $200. Glimmer Graphics, 340 S. Logan, Trenton, NJ 08629. Catalog $1.

4630 TRADING CARDS FOR SALE

MAGIC ALLIANCES, two unopened boxes, $100 each or both $190. Bone, Series 1, $20. 107 MacBurnie Rd., Presque Isle, ME 04769. 207-764-1519, after 4pm-9:30 EST.

SETS: ADVENTURES Batman, Robin $10; T2 $4; P1, 3-5, 8, 9 ea. 50¢; singles @ 10¢. Gerald Knutson, 1565 E. Lake Bluff, Shorewood, WI 53211.

ABRUPT END to card trading? Not here. Duke Cards, 16 Middle Ln., Westbury, NY 11590 for free lists. E-mail: dukelabs@specdata.com

SIMPSONS II sets $7. Wiggley $12, Smell-O-Rama $5, Spawn sets $7, Painted $17, Todd Toys $12, singles 5¢. Gary Beeler, PO Box 1204, Semmes, AL 36575.

STAR WARS CCG's for sale! Premier (black) 270 cards $75, (white) 155 cards $16. Hope/Hoth 137 cards $25. Gary Beeler, PO Box 1204, Semmes, AL 36575.

NON-SPORT SINGLES, sets, chase, binders, adult sets, adult singles. All ready to sell. Send SASE to: PO Box 20013, Bakersfield, CA 93390. E-mail: ferret9@ix.netcom.com

APPROXIMATELY 25,000 cards. Sports, non-sports, promos, $600 ppd. OBO. Rod Boyd, PO Box 68, Davenport, VA 24239. 540-859-2170.

SALE: NON-SPORTS card sets, mint, 1960's, Wierd-Ohs w/ waxpack $100, 1975 Donruss Six Million Dollar Man w/ waxpack $55 postpaid. Michael Wilczek, 33 Arlington Ave., Auburn, NY 13021.

NON-SPORTS COLLECTION, book value is $6,000, asking $3,500. Call or write for inventory. 301-587-1370. Raymond Jordan, 8506 Greenwood Ave. Apt. 6, Takoma Park, MD 20912.

1994 TOPPS Mars Attack sets, $33 postpaid. Sandra DeFazio, 70 Cody Place, Staten Island, NY 10312. Catalog available, SASE.

MARS ATTACKS Card set. Three short of complete, checklist inluded. All cards genuinely graded NM. Bidding starts at $1,350. For complete info, send SASE to Mars, 3197 Dans Drive, Stevens Point, WI 54481. Serious inquiries only, please.

"THE CROW" card set (100) plus 10 "Crow-Vision" cards: $60 ppd., Diamond exclusive edition. Nightmares and Notions, 5904 Foothill Blvd., Oakland, CA 94605. 800-662-0957

MAGIC CARDS sale! Alliances, Mirage, Ice Age, 4th Edition. Also comic and sports inserts are available. Send your want lists! Dale Oliver, 524 Westridge, Collinsville, IL 62234.

4631 TRADING CARDS WANTED

STAR WARS/ Lays motion cards! Also, any series Star Wars cards showing Pirnces Leia. "Buy The Blonde Avenger!" Fritz, 515 Hunting Creek, Canonsburg, PA 15317.

SW VEHICLES refractor promos. Autographs: Batman & Robin Widevision, Wildcats, Wildstorm, Plasm, Ultraverse, Spawn, Groo sketch, Dark Dominion sketch. Redemptions: Simpsons, Maxx, SWG1, Ultraverse. Martin 617-723-5155.

DC VS. Marvel #59; Star Wars (1977) #4, 7, 14, 19, 51, 54, 57, 63; Universal Monsters (Topps) #1, 73, 76-79. Thanks. Kallenberg, PO Box 223, Lambertville, MI 48144.

NATIVE AMERICANS #21; Prism #3; Comic Book Heroes Checklists; Congo #7; Kiss Promo #5, 7, 9. Thanks! Charles Erickson, 9852 Mills-Macon, Tecumseh, MI 49286.

"CLASSIC PULPS" sets. Published in 1992 by Mini-Mags. Rodney Schroeter, Box 37766, Milwaukee, WI 53237-0766. E-mail: Sreels@execpc.com

TRADE 10 OF my promos for 10 of yours. Interested in original Spider-Man art work, strips, cards, etc., Tom Vanko, 3245 Mallard Dr., Homewood, IL 60430-4377.

"RAY HARRYHAUSEN: Stop-Motion Animation Magician"...the card set we're hoping for! Please, won't one company realize this potential? Roth, 642-3A E233 St., Bronx, NY 10466-2824.

GARBAGE PAIL Kids wanted. Will pay $5 for any series full box (up to 10 of a box). Any set: $3. All singles 3¢ each. 602-962-5751. Tom Kalb, 535 East Southern #14, Mesa, AZ 85204.

KIRBY UNPUBLISHED Archives card set. Craig 612-698-8981.

HAMMER HORROR Series 2, I need checklist (#163) and insert cards F2 and F5 Thanks! Mike Howlett, 101 Spring St., Cambridge, MA 02141. 617-661-0435.

RAILS AND Sails cards wanted. I've had no response to my ad for Railroad Red or Spurline Strips so who'll offer me mint Rails/Sails? 802-862-7634.

I NEED DC/Marvel Mirage set (2) and Marvel Masterpiece Legacy set (2). Don 718-389-2160. Buy/trade or both. Have sets, singles, chase and promos.

4651 OLDTIME RADIO, WANTED

FANTASTIC FOUR radio shows. Does anybody have copies of these or information? Rob Griffith, 3456 Dixiana Drive, Lexington, KY 40517.

COMICS BUYER'S GUIDE

FREE CLASSIFIED WORD ADS

For Comics Buyer's Guide Subscribers!!!

Classifieds are a great place to advertise if you want to buy or sell comics, and now CBG subscribers can place classified word ads for **FREE!**

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4051 Small Press, Wanted
4100 Archie, For Sale
4101 Archie, Wanted
4110 Black & White, For Sale
4111 Black & White, Wanted
4120 Classic, For Sale
4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4128 Dark Horse Wanted, For Sale
4130 DC, For Sale
4131 DC, Wanted
4140 Dell/Gold Key/Whitman, For Sale
4141 Dell/Gold Key/Whitman, Wanted
4150 Disney, For Sale
4151 Disney, Wanted
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor/Funny Animals, For Sale
4201 Humor/Funny Animals, Wanted
4204 Image, Wanted/For Sale
4207 Malibu, Wanted/For Sale
4210 Marvel/Timely, For Sale
4211 Marvel/Timely, Wanted
4220 Science Fiction/Horror, For Sale
4221 Science Fiction/Horror Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant/Voyager, Wanted/For Sale
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted
4400 Original Art, For Sale
4401 Original Art, Wanted
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books - General, Wanted
4430 Paperbacks, For Sale
4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios/Posters, For Sale
4611 Portfolios/Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
4700 Novelties/Toys/Games, For Sale
4701 Novelties/Toys/Games, Wanted
4720 Video Games, For Sale
4721 Video Games, Wanted
4800 Fanzines, For Sale
4801 Fanzines, Wanted
4900 Newspaper Strips, For Sale
4901 Newspaper Strips, Wanted

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- Free classified word ads must be 25 words or less including any name, address & telephone number. Those ads running over the 25 word limit are subject to editing and/or rejection.
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16	17	18	19	20
21	22	23	24	25

Make sure your address is listed above exactly as you wish it to appear in the ad. When post office box number is used, we require your complete name and street address below for our files.

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Advertising deadline is Tuesday, August 19 for the September 12, 1997 issue.

COMICS BUYER'S GUIDE

Mail to:
COMICS BUYER'S GUIDE
Dept. CX, 700 E. State Street
Iola, WI 54990-0001

4660 MISCELLANEOUS, FOR SALE

CARDS, COMICS, toys, videos. Buy, sell, trade. Your list for mine or send $1 plus LSASE for list. Arthur Brown, 7844 Pikes Peak Dr., Jacksonville, FL 32244.

THE HONEYMOONERS (Lodestone Publications) #1 NM $2.50, (Gleason & Meadows photo cover). Please add $1.50 for postage. Joseph Pormigiano, 74-56 260th St., Glen Oaks, NY 11004-1123.

PETER CUSHING Fans Unite! New International Fan Club! For details, contact me! Mike Howlett, 101 Spring St., Cambridge, MA 02141. 617-661-0435.

SANDMAN STATUE in original box, $450 postpaid. Jim Droese, N90 W16904 Pershing Ave., Menomonee Falls, WI 53051. droese@execpc.com

GIGANTIC ODDBALL sports stock sample catalog $1. Southshore, Box 262, Marlboro, NJ 07746, 908-972-9435, evenings, weekends, trades welcome for toys, comics, puzzles, TV collectibles, games.

SEXY PHOTOS, audio tapes, posters, etc. Destiny, Vampire Mermaid, Scary Monsters mag., by Scream Queen. Debbie D., 1657 Fairway-106, Jenkintown, PA 19046. $3 brochure.

SANDMAN, HIGHLANDER posters. Plus magazines, Starlog, Comics Interview, Omni, Analog, Saimon, F&SF, Mad. Paula Poundstone video. Send LSASE. Magazines, PO Box 5121, Manchester, NH 03108.

COMIC MAGAZINES, books, toys, viewmaster, pop culture. Plus! Send SASE for catalog to: Joe Becker, 297 Hiawatha Dr., Algonquin, IL 60102 or call 847-658-7429.

ACTION FIGURES: BTAS (entire run), Nightmare Before X-Mas, Spawn, Star Wars POTF. All MOC. Selling entire collection. Serious calls only. Jeff 937-435-7537, Dayton, OH.

GOING TO Northwestern. Can't bring Comic store. Successful two-year old business. No competition. 200,000 person metroplex area. $135,000 inventory store for $46,000 OBO. Serious inquiries only, please. 915-689-2669.

MICKEY MOUSE Bibo and Lang first book, original art including Donald Duck bread sign, original 1943 Lone Ranger dailies and Dell 1950's cover painting, Sgt. Preston Dell cover painting, Howdy Doody Dell file comics and hundreds of other comic related toys, figures, premiums, cels, paper items, etc. Over 3,200+ collectibles in our No Minimum Bid mail and phone bid auction. Phone 717-848-1333 or write for your free sample catalog #145 today. Hake's Americana and Collectibles, Dept. 409, PO Box 1444, York, PA 17405.

STEPHEN PLATT Moon Knight #55 cover print, signed, $8. Brad Winter, 6031 Birchwood, Great Bend, KS 67530. bradwinter@hotmail.com

TV AVENGERS from 1960's stills; two original shooting scripts, will trade for my wants: videos, comics, toys. John Morris, 505 W. Third St., Ashland, WI 54806-1517.

MORE TARZAN stuff than you can shake a tree at. Only $1 for big illustrated catalog. Biff Smith, 1344 West Flower, Phoenix, AZ 85013.

16MM FILM cameras with zoom lens, mags, motors, batteries. "The ultimate story teller tool". Bolex outfits $2,500, Kodak Cine special outfits $1,500. Jim 201-825-7659.

STAR WARS: Laser discs; Marvel Comics Series; Original Art; The Dark Empire audio book on CD. J. Ryan, 4860 Bluesky Dr., Castle Rock, CO 80104. jimryaniii@aol.com

IRONMAN STATUE, mint in box, $125 ppd. or five action figures, MOC, $19 ppd. B.K. Mooney, 30 Young Ave., Croton-On-Hudson, NY 10520.

BATMAN CREDIT card! Made in 1966. Has strip on back for signature but this one was never used! $20 postpaid. 610-437-3084.

OVERSTREET PRICE Guides, softcover: #9, #10, #11, #12, #13, VF-NM, $55 incl. postage. Please include SASE. Smyth, 215 West 92nd St. 4E, New York City, NY 10025.

HORN MEETS Hornet, 1966 Al Hirt 33-1/3 LPM. Green Hornet, Batman, Tarzan, other 60's TV themes. $12 OBO. John, 328 Powhatan Ave., Columbus, OH 43204-1965.

KEN GRIFFEY Jr. 1989 Donruss rookie card $3.50. 1989 Fleer $6, 1989 Upper Deck R.C. $85. Yanosik, Box 931, New Hyde Park, NY 11040.

4660 MISCELLANEOUS, FOR SALE

WHY PAY $20 for a crappy tape? I'll tape your favorite Godzilla or Monster flick for $8! Send 55¢ stamp for catalog to Jim Watnem, 5361 Eastway #4, Greendale, WI 53129 or 414-421-2420.

35MM FLIM clip packets: Batman 25 clips/$2.50; Batman Returns 45/$2.50; Batman Forever 40/$1.25; Superman II 35/$1. Jim Rondeau, 1853 Fallbrook, San Jose, CA 95130.

EXPLODING DEATH Star from Taco Bell for sale, $15 each, also have comic books and trading cards. Brad Lofton, 309 North Parkway, El Dorado, AR 71730.

HOWARD STERN'S original tapes, "Crucified FCC" and "Butt Bongo", unopened, both $300. Vampirella #113 VF+ $300, rare Venom #1 "Black" $500. 516-679-2642, weekday evenings, EST.

ROMANCE COMICS! Lovers' Lane #8 (F), #9 (VF), #10 (VF), $10 each. Boy Meets Girl #8 (VF), #9 (VF), $10 each. New Romances #7 (G) $5. Mike Howlett, 101 Spring St., Cambridge, MA 02141. 617-661-0435.

4661 MISCELLANEOUS, WANTED

BUYING: BUTTONS done in the 1980's by Kitchen Sink showing a series of cartoonists' portraits. Jay Kennedy, PO Box 1190, New York, NY 10013-1190.

HOT WHEELS cars from the 1960's and early 1970's. Make some cash to support your comics habit. Gene 281-347-0648. E-mail: gstraka@ix.netcom.com

WANTED: WORK! 20 year Veteran colorist and letterer seeking assignments. All serious offers considered. Artist, Box 229, Island Heights, NJ 08732.

UNIVERSAL MONSTER pogs needed. I still need #21, 23, 40 and 63. Help me, please! Mike Howlett, 101 Spring St., Cambridge, MA 02141. 617-661-0435.

WANTED: VHS Disney original animations: "Lady and the Tramp" and "Sleeping Beauty." Also, Dargaud's Kelly Green G.N. #5. Zanvil, 228-G Freedom Dr., Belleville, IL 62226.

BASIL WOLVERTON low grade, coverless wanted. Will buy, trade Jingle Jangle #20. Gene Gallatin, 2783 C St. #17, San Diego, CA 92101. wolverweb@hotmail.com

MEGOS WANTED: Especially seeking Supergirl, Green Arrow, Catwoman's gloves, Wonder Girl's boots, Speedy's gear and Conan's axe & belt. E-mail: Miguelowen@aol.com or 610-388-1242.

LOOKING FOR Xena three episode Hercules introduction on VHS tape. Will trade comics or action figures. Katie Huddleston, 40650 Shellie Ln., Hemet, CA 92544.

HOPALONG CASSIDY videos. Volumes 6-12, put out by Buena Vista Video a few years back. Mark Martucci, 69 Carter Ave., Wharton, NJ 07885.

VIDEOS OF Jackie Cooper 1935 movies "Skippy", "Sooky". Seek "Skippy" cartoon also. Leads appreciated. Thank you. Belitlin, 11 Southill Drive, Essex Junction, VT 05452.

BUFFY THE Vampire Slayer items. Send list to: Alfred Huete, 2220 South Barcelona St., Spring Valley, CA 91977. Thank you and cheers Fandom, Go Buffy!

TRADE VIDEO, Let's swap unusual films and movies. Looking for 70's XXX. Over 500 to trade. Dan Woodson, 208 Sharon Way #1, Roseville, CA 95678.

RUPAUL RADIO shows needed on cassette audio tapes. Any Rupaul, Drag Queen, fans please write. "Sunshine", PO Box 791, Cleveland, MS 38732-0791.

VHS COPIES of Superboy live action series 1988-1992, all 99 episodes wanted. Tom Kelly, PO Box 97, Eastanollee, GA 30538.

"THE CONFESSIONS of R. Crumb", Do you have a copy of this Feb. 1987 BBC "Arena" documentary? Eric Morey, PO Box 322, Woodacre, CA 94973-0322. 415-448-0649.

BEATLES MEMORABILIA wanted! Games, toys, instruments, concert tickets, and Yellow Submarine items wanted. Rick Rann, Box 877, Oak Park, IL 60303.

MST3K I need VHS copies of episodes #202, #204, #207, #302, #312, SP speed only! CBH, 41 Bobbin Mill Rd., Media, PA 19063. 610-891-0504.

WANTED: VICTORIA Paris and Desiree Cousteau related items videos, books, etc. Send list to: RR 10 Box 490, Lake City, FL 32025.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: jfgreen@msn.com, website: http://www.recycler.com/com/jfgreenmodelkits/

STAR WARS '77-'97 boxed, carded, loose complete, most N/MT. Variants, movie Luke. If it's hot we've got it! Want list? Alnbe 708-805-8825, Fax 708-423-0460 #295.

SUPERMAN 12" figure (K-Mart exclusive) mint $15. Power flight Superman (1st series animated) mint $7. Xena II $7. Cosmic Angela (repaint) $10. 352-378-0182; thelawsource@worldnet.att.net

MARVEL 1980's sticker albums with stickers! Scarce, $20 each. Sticker sets, 80 different stickers, $10. Fantastic Four TSR Adventure Book set, $10. Robert 212-889-2674.

STUFFED "BILL the Cat" (1987 Dakin). Scarce, high quality item in excellent condition. Best offer/ will trade. Doug Hazlewood, 309 Dunbar, Victoria, TX 77904. 512-572-8658.

AURORA 1966 Hulk model kit, mint sealed C-9.5, $365; 1964 Superman model kit, mint in NM box, $285; 1966 Chemtoy Green Hornet viewer, $95. 415-637-9634.

KENNER SUPER Powers Mr. Miracle NM, $130 postpaid. Allen Ellis, 468 Timberidge Dr., Covington, KY 41017-3329. 606-572-5527.

1972 ALBUM Spider-Man "Beyond The Grave". Fold-out sleeve, comic inside. Green Goblin back cover. Vashti Productions. Value? Carl Garcano 847-918-9305.

STAR TREK "Projections" Barclay figure, MOC, $300 in Wizard, for you, a mere $50 ppd.! Order now, Chester! Jason Light, Box 201, Sellersville, PA 18960.

10 KELLOGG'S Han Solo $25 each, 5 Frito Lay's Obi Wan $25 each, plus many more Star Wars toys. Send for list. Tresa Phelps, 802C Cardinal Creek, Norman, OK 73072.

STAR WARS Monopoly, Batman/Robin Monopoly. Avon 1976 Superman hairbrush, Wonder Woman mirror, Spider-Man toothbrush. All MIB. 1975-1979 Superhero Hot Wheels. Kellogg's Han Solo figure. Paul 419-868-9302.

MEGO BATMAN and Robin $150. Fantastic Four $175. Speedy & Aqualad $450. Postage paid. MO only! Robert B. Lloyd, 4 Woodlawn Terr., Norwich, CT 06360-6413. MOB.

TICK MINI-FIGURES: M.O.C. set of 10 PVC's-Tick, Arthur, Maid, Bullet, Urchin, Chameleon, Dean, Dynamole, Chippendale. Seed $8. Michael O'Hara, PO Box 651, New York, NY 10028-0006.

THREE STOOGES (Little Pigskins) Collectors packages. Larry, Moe, Curly available. Normally $20, Sale $15 each. Postage included. Gerald Knutson, 1565 E. Lake Bluff, Shorewood, WI 53211.

COMIC ANGELA $3.50. Redeemer, Curse $3. Spawn II $6. Large Carnage $15. Spawn Alley Action playset $25. Spawn car $20. Venom (clear) $8. Frank 520-325-4047.

4701 NOVELTIES, TOYS, GAMES WANTED

JONNY QUEST board game still needed. Have Golden Age to trade. Dave Hartwell, 57 Cedar St. #14, Worcester, MA 01609. 508-791-3634.

IDEAL SUPERHERO toys wanted: Captain Action, Action Boy, Dr. Evil items: Boxed, loose, accessories, catalogs, store displays, anything. Also, Ideal Superhero puppets, figures, playsets, Batman Utility belt, etc. Greg Roccaro, DVM, 894 Armstrong Ave #2-4, Staten Island, NY 10308. Phone/fax 718-967-8345.

WATERWORLD BOLA Trap Mariner, Wildcats Katana Bike, STTNG Space Talk Borg, and Picard, Face-Blastin' Mask, Marvel Projectors. Steven Pearlman, 201-857-3960 leave message.

WANTED: VIEW-MASTER reels, viewers, accessories, boxes, catalogs, anything else you may have in your attic. Brian Brown, 1585 Main St., Stratford, CT 06497. 203-378-0316.

4701 NOVELTIES, TOYS, GAMES WANTED

CAPTAIN AMERICA from Electro Spark and Quicksilver (blue) wanted. Loose ok. Have comics to trade. Rodney Morales, 204 E. Shaw St., Charlotte, MI 48813-1908.

CLOISONNE PINS wanted, any amount. Pay $5 or less per pin. Write: Douglas Lipman, 57 Taylor St., Apt. #320, San Francisco, CA 94102.

SUPERMAN WANTED! Also buying Batman, Wonder Woman and all great DC character merchandise. Toys, games, novelties, anything! 718-225-9030. Danny Fuchs, 209-80 18th Ave., Bayside, NY 11360.

OLD WIZARD of Oz items wanted. Let me know what you have. Brett 719-481-4231 5-10pm MST M-F.

CASH FOR Your old role playing game materials. TSR, FASA, GDW, others. Send list with condition and price to: Mike, PO Box 5203, Kendall Park, NJ 08824.

PEP PINS Fritz, Little Joe, Phantom, Wilmer. Describe condition, price. I have many for sale, trade. Donald Cook, 1411 Flat Mountain Rd., Highlands, NC 28741.

4720 VIDEO GAMES FOR SALE

PYROSAURUS: FREE software! Build and train teams of vicious dinosaurs and send them into battle against teams built by other players. http://www.evryware.com

SUPER NINTENDO for sale. 11 games, game genie, aura interacter are included. Write for more info. Donavon Powley, 22 Vincek Lane, Saratoga, NY 12866.

4800 FANZINES, FOR SALE

USED OLD CBM's and Overstreet Price guides, for sale. Bill, 408-733-4412.

LOTS OF zines and mini comics available through the Small Press Creative Explosion! Join the network! $1. Tim Corrigan, PO Box 25, Houghton, NY 14744.

FOCUS ON John Byrne very fine condition $15. Send your want lists. Jeff Scheibe, 3302 N. 86th Street, Milwaukee, WI 53222-3738. Email: jeffsch@execpc.com

4900 NEWSPAPER STRIPS, FOR SALE

BIG SUNDAY comic list, $1 (refundable). I also buy Sunday comics before 1960, pulp magazines, Edgar Rice Burrough's books. Claude Held, Box 515, Buffalo, NY 14225.

PICK OUT dates. Daily and Sunday. Great Selection. 1895 to 1996. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204

LARGE LIST of Sunday pages, sections, dailies, 1910-1970's, copy $1 (refundable). Always buying! Send "wantlists". Ken Mitchell, 710 Conacher Dr., Willowdale, Ontario, Canada M2M 3N6.

YEARLY RUNS: 20's, 30's, 40's. Kid and family humor only. Send wants, SASE. John Cody, 6 Williams Rd., Lynnfield, MA 01940.

BIG FLAT City mini-comics! Independant weekly comic strip. Twice the fun at half the price! Post $1 each to: PO Box 68256, Indianapolis, IN 46268.

TARZAN & Prime Valiant Sunday pages from the 1930's & up, 2,000 Sunday sections from 60's, 70's & 80's. Send for complete catalog Adventure Zone Comics, 2433 South Paseo Loma Circle, Mesa, AZ 85202. 602-897-1359.

4901 NEWSPAPER STRIPS, WANTED

WANTED: A complete set of Batman and Robin comics, from 1943 to 1946, of any Sundays. Write to: Alfred Sherman, 247 Parkview Ave., Apt. 5P, Bronxville, NY 10708-1324.

DOONESBURY WANTED: Daily strips, original art, posters, articles, collectibles, etc. Robert Farney, PO Box 341071, Milwaukee, WI 53234. 414-546-4627. rfarney@excepc.com

DAILIES WANTED: Adventures of Patsy, Ben Friday/ Bodyguard/ Bantam Prince, Buz Sawyer, Captain Easy, Scorchy Smith. Kevin Parker, Box 3133, Chapel Hill, NC 27515-3133. 919-929-6401.

LITTLE ORPHAN Annie strips after 1945. Clay Kimball, Box 353, Browns Summit, NC 27214.

EVENTS

From Page 51

Aug 3 TX, Austin. Comic Book & Toys Show , Four Points Sheraton Hotel. I-35 at Hwy. 183, SH: 10am-5pm, F: $40. for 1, $75. for 2, $100. for 3, A: $1.50. PH: 512-442-8876.
Aug 17 TX, Austin. Comic Book & Toys Show, Holiday Inn South. I-35 at Woodward Exit, SH: 10am-5pm, F: $40. for 1, $75. for 2, $100. for 3, A: $1.50. PH: 512-442-8876.

VIRGINIA

Aug 2-3 VA, Virginia Beach. Comic Book, Sports & Non-Sports Card & Racing Show, Pembroke Mall. Intersection of Independence & Virginia Beach Blvds., SH: Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 100-8', F: $110.-$130., A: free. Larry Webster, 4406 Holland Rd., Virginia Beach, VA 23452. PH: 757-486-0215.
Aug 3 VA, Tysons Corner. Comic Book & Gaming Card Show, Westpark Hotel. Exit 10 W. (Rt. 7) off I-495 (Washington Beltway), SH: 10am-4pm, T: 90-6', F: $65. for 1st, $60. for 2nd, $55. ea. add'l., A: $2., under 5 free. Jeffrey Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993 or FAX: 703-883-3997.

WASHINGTON

Aug 1-3 WA, Federal Way. Comic Book & Sports Card Super Show, SeaTac Mall. Exit 143 off I-5, SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 60, F: $35.-$115., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.
Aug 3 WA, Yakima. 11th Annual Summer Comic Book & Sports Card Show, Red Lion Motel. 1507 N. 1st, SH: 9am-4pm, T: 30-6', F: $40., A: $1.50, $1. youth. Coin Vault, Don Cowen & Joe Mann, 919 Summitview, Yakima, WA 98902. PH: 509-453-5200 or 248-1117.
Aug 8-10 WA, Kirkland. Comic Book & Sports Card Show, Totem Lake Mall. Exit 20B E. off I-405, SH: Fri. 10am-9pm, Sat. 10am-6pm, Sun. 11am-5pm, T: 50, F: $30.-$105., A: free. Twin Oaks Sports Shows, Ron & Barb Oakden, 1309 8th St. #411, Marysville, WA 98270. PH: 360-653-5527.
Aug 10 WA, Seattle. Emerald City Convention, Seattle Ctr., Snoguammie Room. 305 Harrison St., SH: 10am-5pm, T: 75, F: $50., A: $3., under 5 free. John Wallach, 157 Front St. N., Issaquah, WA 98027. PH: 206-313-9708.
Aug 22-24 WA, Spokane. Comic Book & Sports Card Super Show, Franklin Park Mall. S. 5628 Division, SH: Fri. & Sat. 10am-8pm, Sun. 11am-6pm, T: 40, F: $30.-$95., A: free. Twin Oaks Sportshows, Ron & Barb Oakden, 1309-8th St., #411, Marysville, WA 98270. PH: 360-653-5527.

WEST VIRGINIA

Aug 17 WV, Parkersburg. Marietta Comic Con, Holiday Inn. I-77 at Exit 176 (Rt. 50), SH: 10am-4pm, T: 30-6', F: $40. for 1, $100. for 3, A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056 or E-mail: jeffharpro@aol.com

WISCONSIN

Aug 3 WI, Wisconsin Dells. Comic Books, Toys & Vintage Collectibles Show, Holiday Inn. Hwy. 13-655 Frontage Rd., SH: 10am-5pm, T: 80-6' & 8', F: $20.-$25., A: $1., under 12 free with adult. Lisa Fiegel, W612 Oak Shore Dr., Fall River, WI 53932. PH: 414-484-3779.
Aug 9-10 WI, Green Bay. Comic Book, Sports, Non-Sports, Racing & Memorabilia Show, Port Plaza Mall. Adams St., SH: mall hrs., T: 20-8', F: $70., A: free. MJ Prod., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.
Aug 17 WI, La Crosse. Comic Book, Sports, Non-Sports, Racing & Memorabilia Show, Heileman Hall. 3rd St., SH: 10am-4pm, T: 20-8', F: $35., A: free. MJ Prod., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.
Aug 23-24 WI, Appleton. Comic Book, Sports, Non-Sports, Racing & Memorabilia Show, Valley Fair Mall. Memorial Dr., SH: mall hrs., T: 25-8', F: $60., A: free. MJ Prod., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

CANADA

Aug 23-24 ON, Toronto. 3rd Annual Canadian National Comic Book Exposition, Metro Toronto Conv. Ctr. 255 Front St. W. (next to Skydome in downtown), SH: Sat. 10am-5pm, Sun. 11am-5pm, A: $9., $15. weekend pass. PH: 416-761-1760.
Aug 24 BC, Vancouver. Comic Book & Non-Sports Con, Paper Mill Hotel. 1160 Davie St., SH: 11:30am-4:30pm, T: 50-8', F: $30., A: $2.50. Castle Rain Promos., Mike, 1247 Granville St., Van Couver, BC V6Z 1M5. PH: 604-430-3003 or 682-3019.

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GENERAL INFORMATION

A. PAYMENT: Ads must be accompanied by payment. You may pay with a check, money order, or credit card.

B. CREDIT CARDS: We will accept the following credit cards: VISA, MasterCard, American Express, Discover.

C. DEADLINE: For all advertising is 4:00 p.m. each Tuesday, unless otherwise stated on deadline card.

D. TERMS: Cash with copy only. All advertisers must provide information for the confidential use of the publisher should questions arise.

E. CONTRACT RATES are available for 6, 13, 26, or 52 consecutive issues. Contract rates apply to fulfillment of contract items. Cancellation of a contract by the advertiser allows the publisher to reinvoice covered ads at the earned rate. This rate card is a part of the advertising contract.

F. MINORS are required to furnish a statement of responsibility from their parent or guardian before their advertising can be accepted.

G. ERRORS: Typewritten copy is recommended. The publisher is not responsible for errors resulting from longhand or illegible copy, or changes submitted by telephone. The publisher's liability for any error shall not exceed the cost of the space occupied by that error.

H. LAYOUT and design services are provided by Krause Publications for advertisers who do not submit camera-ready copy. Due to the creative and subjective nature of these services, credit will not be allowed for conceptual variations.

I. GRADING: Items offered in any ad must be properly described as to condition, conforming to the standards set forth in Comics Buyer's Guide Price Guide. Advertisers may also exercise the option of grading offerings by applying a unique personal system, providing the standards applied are detailed in the ad to avoid confusion.

J. RETURN PRIVILEGE: Except as otherwise specified in any ad, an advertiser must accept the return of any merchandise postmarked within ten working days of its receipt by a customer.

K. P.O. BOX ADS are allowed, but the permanent home address, phone number and place of business of the advertiser must be filed with the publisher before advertisements may be printed.

L. SPECIAL PAGE POSITIONS are available at a premium, inquire for details.

M. ADVERTISING AGENCIES: There are no agency discounts.

N. CAMERA READY display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reproductions, enlargements or mail response key change. Classified Display, Comics Trader, Collector's Showcase and classified word ads do not qualify for the camera ready discount.

O. SPACE RESERVATIONS available for camera ready ads only. Must be made prior to ad deadline. Reserved space must be paid for even if ad does not arrive on time.

P. PRE-PRINTED INSERTS are available in Comics Buyer's Guide. Inquire for additional information and technical specifications.

Q. CIRCULATION is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.

R. PROOF OF PUBLICATION: Tear sheets of new display ads are mailed to those advertisers requesting this service. We regret we cannot provide this service to classified advertisers.

S. NOTE: All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc. reserves the right to decline advertising or suspend advertising privileges for such periods of time as in its discretion it sees fit, for any reason, whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as acceptance of all rates and conditions in effect at the time the advertising is submitted. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assumes responsibility of any claims arising therefrom made against the publisher. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, acts of God, or other contingencies beyond the publisher's control. The publisher reserves the right to edit any advertising copy to conform with its standard advertising policies, and to reject any ad which in its opinion is unethical or objectional for any reason.

SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
Advertising
700 E. State St., Iola, WI 54990

COMICS BUYER'S GUIDE
700 East State Street
Iola, Wisconsin 54990
(715) 445-2214
FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues., July 29, 1997	1240	August 22, 1997	Tues., August 19, 1997	1243	Sept. 12, 1997
Tues., August 5, 1997	1241	August 29, 1997	Mon., August 25, 1997	1244	Sept. 19, 1997
Tues., August 12, 1997	1242	Sept. 5, 1997	Tues., Sept. 2, 1997	1245	Sept. 26, 1997

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. 2 col. x 2-5/8" (4-7/8" x 2-5/8")	$97.00	$95.00	$93.00	$89.00	$81.00
B. 2 col. x 5-3/8" (4-7/8" x 5-3/8") or 4 col. x 2-5/8" (10" x 2-5/8")	$184.00 / $184.00	$180.00 / $180.00	$177.00 / $177.00	$169.00 / $169.00	$155.00 / $155.00
C. 2 col. x 11" (4-7/8" x 11") or 4 col. x 5-3/8" (10" x 5-3/8")	$286.00	$280.00	$275.00	$263.00	$240.00
D. 4 col. x 11" (10" x 11")	$515.00	$505.00	$494.00	$474.00	$433.00

CLASSIFIED DISPLAY

(Cost per ad: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
1. 1 col. x 1" (2-1/4" x 1")	$19.00	$18.50	$18.00	$17.00	$16.00
2. 1 col. x 2" (2-1/4" x 2")	$28.00	$27.50	$27.00	$26.00	$24.00
3. 1 col. x 3" (2-1/4" x 3")	$36.00	$35.00	$34.50	$33.00	$30.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 35¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

Cost per ad per issue: ads must run consecutively to earn contract discounts

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$29.00	$28.00	$27.00	$26.00	$24.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2"w x 8-1/2"h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4"w x 3-1/4"h). Super Traders should be typed on an 8-1/2"w x 8-1/2"h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$40.00	$39.00	$38.00	$36.00	$33.00

Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$108.00	$106.00	$104.00	$99.00	$90.00

C. RETAILER DIRECTORY ..... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.
Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or Discover credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME _____
STREET ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE NO. _____
SOCIAL SECURITY # _____
TYPE OF BUSINESS _____
☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED _____ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
MAILING ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TITLE _____

TRADE REFERENCES

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____

BANK REFERENCE

BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____
BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

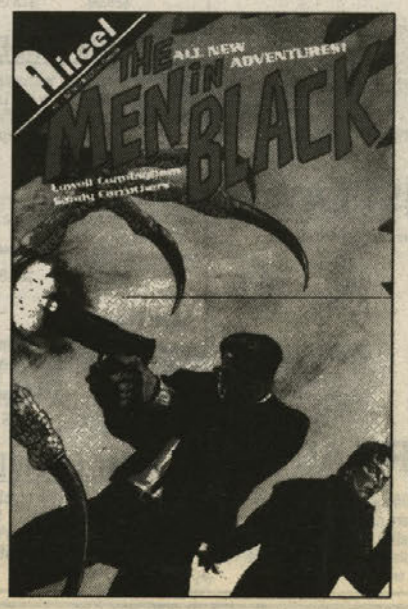
Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S). _____

Let's start off today's symposium with a letter from Jim Hall in Durham, N.C. Jim, writing of a recent film he saw, says:

"Marvel's history of success with feature films of its properties has never been stellar ... So imagine my surprise when I saw *Men in Black* and discovered that it was based on "the Marvel Comic."
— Peter David

> This film I watched was the story of a strange visitor to Earth, who comes to our world as a little baby, is discovered and adopted by an elderly farmer and his wife, and grows up realizing that he is different from the other kids. You see, he has powers and abilities far beyond those of mortal men.
>
> At the age of 18, on the brink of manhood, he sets off into the world to learn the truth about himself. In a vast and mysterious temple (a veritable fortress, if you will) he is counseled by the image of his true father that his destiny is to become a great hero. Our hero then journeys to a great and thriving metropolis where he takes up residence as the city's protector. He also meets and falls in love with a tough-as-nails woman of the world who at first dismisses him because he is too, well, mild-mannered.
>
> No, the film I watched recently was not *Superman: The Movie* (well, OK, I did watch it recently, and it was just as good as when I first saw it when I was 9, but that's not the point). It was Disney's *Hercules*. Now, having said all that, let me stress that it was actually *pretty darn good*!
>
> Sure, Disney took a lot of liberties with the source material, but Disney has always done that. (Am I the only one who can't wait until all the kids who watched *Hunchback of Notre Dame* grow up to read Victor Hugo's classic in high school? "Eew! Gross! That wasn't in the movie!") After all, Disney, the icon of family wholesomeness can't have a hero who is the drunken, womanizing, bastard son of a drunken, womanizing god. Also, the movie is no further removed from the myths than the other currently popular version of Hercules running around.
>
> Before people start complaining about continuity (as comics fans are wont to do) it should be pointed out that the myths themselves are not always consistent. As for ripping off *Superman*, heck, comic books have been doing that for years. Alan Moore's *Supreme* is close to the top of my must-read list, and it is a flagrant carbon copy. I guess what comic-book fans have to do to enjoy the movie is appreciate it for what it is. Great animation, good music, hilarious supporting characters (Danny DeVito is great as a satyr named Phil), and a villain you love to hate (James Woods deserves an Oscar nomination for his portrayal of Hades). Is it eye candy? Probably, but there is nothing wrong with candy as long as you don't replace your regular diet with it.
>
> Believe it or not, the foregoing relates to *Men in Black* — and the Bible — and Agent America — and *Star Trek*. All of which I'll get to. So let's talk about *Men in Black* first.
>
> How many times have you seen a baseball game wherein one of the teams is chalking up no runs whatsoever? The batters get up there swinging — and the opposing team makes one miraculous play after another, thwarting one endeavor after another. At times such as those, you will hear the announcer say, "This team couldn't *buy* a hit!"
>
> Well, that's what Marvel Comics has managed to do.
>
> Marvel's history of success with feature films of its properties has never been stellar. There was *Howard the Duck* (a film that became synonymous with "bad") and then it sort of went downhill from there. *The Punisher* was mindless (not that the comic book itself was exactly Molière). *Captain America* was ghastly (who can forget The Red Skull, his hand firmly gripped by a trussed-up Captain America as a rocket prepares to lift off — who can forget The Skull yanking out a knife and, rather than stabbing Cap to wrest himself free, *cutting off his own hand*). The *Fantastic Four* movie was filmed merely to maintain hold of dramatic rights. So imagine my surprise when I saw *Men in Black* and discovered that it was based on "the Marvel Comic."
>
> It's an interesting turn of events. *MIB*, you see, was created by Lowell Cunningham and released by Malibu. But Malibu was gobbled by Marvel, and so Marvel managed to buy a hit.
>
> The first time I saw the characters was back when Cunningham was showing around black-and-white photocopies of a new comic book he'd created which, frankly, was crude and unattractive. There was nothing to separate it or distinguish it from any of the many other amateurish publications which populate the convention landscape.
>
> Who knew? Who ever knows?
>
> The premise of *Men in Black* is deceptively simple: There is a secret organization within the government which is the equivalent of the Immigration and Naturization Service — except that it deals with genuine, out-of-this-world aliens. The individuals who constitute the operatives for this group are faceless, anonymous, and designed to fade into the background. They are the "men in black," part of the American popular mythos. They showed up in an episode of *X-Files*, and some folks tell me that Dan Aykroyd (whose interest in the paranormal resulted in *Ghostbusters*) based the Blues Brothers on the urban legend of the men in black.
>
> In this case, the film's creators have grafted what is essentially your standard-issue savvy veteran cop/offbeat maverick cop story onto Cunningham's science-fictiony premise. Will Smith in his second July 4th weekend alien-buster in a row is the young turk who is recruited by veteran Tommy Lee Jones, who sees something in the youngster that eludes the agency's hard-bitten boss, Zed (played with no-nonsense zeal by Rip Torn). Jones essentially sends up his own portrayal of the unflappable, hardbitten Gerard from *The Fugitive*, while Smith is the cocky hotshot who must work overtime to maintain his facade of seen-it-all attitude as he's confronted with one bizarre revelation after another.
>
> And the core revelation is what makes the film and premise work, namely that aliens are already among us, have been among us for some time now, have been, in fact, everyone from Newt Gingrich to Sly Stallone — and even Elvis, whom, Jones informs us, "didn't die. He just went home." (News that will please the woman from *Independence Day* who was hoping that the aliens would "bring back Elvis.")
>
> Say, here's a thought: Perhaps Elvis was an advance scout for an invading armada, and all the impersonators we see running around are not merely impersonators, but actually fellow Elvises who are slowly hoping to turn everyone into Elvis clones. Thank you. Thank you very much.
>
> It is the job of the Men in Black, operating in anonymity with simple designations of "K" and "J," to oversee their presence on Earth and make sure that no overly hostile alien individuals show up and make life miserable for us poor Earth folk.
>
> As a film, it's fairly lightweight. Not quite up there with *Ghostbusters* in terms of milking humor by treating the outrageous as the mundane, *MiB* nonetheless strikes close to the right balance of humor and gravity. One of the most fully realized moments of this tricky combination occurs as J (Jones) is questioning an alien regarding a potential threat to humanity while, in the background, K (Smith) is getting the snot kicked out of him by an alien mother giving birth. Despite the fact that his partner is ensnared by a tentacle and getting slammed around, J barely affords him a casual glance or word of encouragement. It's as if he's trying to convey a message to his young partner: Learn to take this stuff in stride, kid.
>
> Overall, *Men in Black* works, for the same reason that *Hercules* works. For that matter, for the same reason that *Star Trek* worked over a period of 30 years.
>
> Myths. Myths and archetypes and reinterpretation of same and trying to make sense of a world that, at its core, makes no sense at all.
>
> And I'll talk about it more next week.
>
> Either that or I'll talk about *George of the Jungle*, if I've seen it and like it enough.
>
> *Peter David, writer of stuff, can be written to at To Be Continued, Inc., PO Box 239, Bayport, NY 11705.*



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500	36.40	40.65	40.20	48.45
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	KAF40N	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
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	KAF28R	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40R	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
DELL & SILVER AGE 7-3/16 x 10-3/8	KCB30DSA	ECONOMY	0.030	3.45	5.40	8.50	34.40	58.30
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	KAF40DSA	SUPERIOR	0.040	10.70	18.80	35.60	149.05	259.10
GOLDEN AGE 7-11/16 x 10-3/8	KCB30GA	ECONOMY	0.030	3.70	5.75	9.00	36.15	61.70
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25	65.50
50	85.60 +Frt
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10	46.80
25	103.30
50	137.35 +Frt
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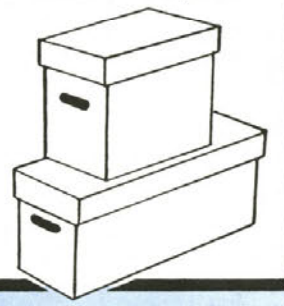

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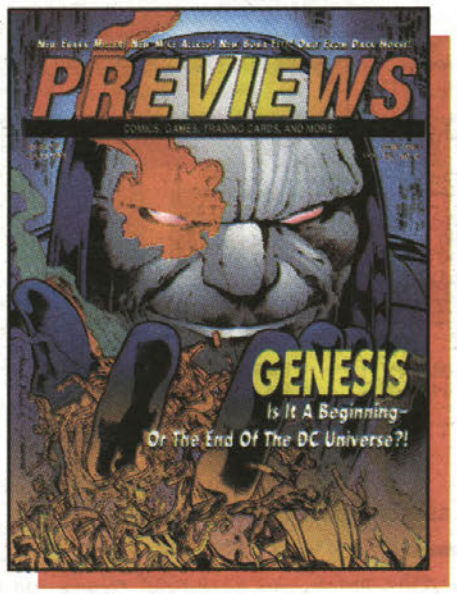

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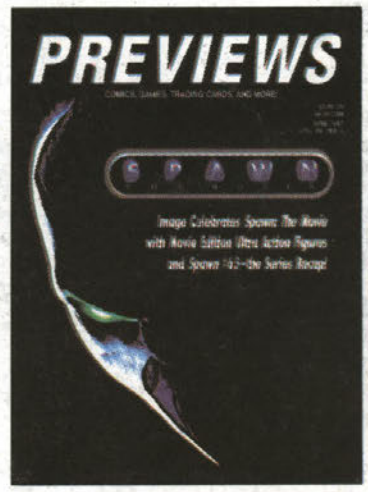

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